



NORTHWESTERN UNIVERSITY BULLETIN

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

THE SCHOOL OF MUSIC
ANNUAL CATALOGUE
1911-1912

ATTENTION IS CALLED

To new classes in Ear-training and Dictation.

To changes in fees for certain teachers.

To changes in Theory Class fees.

To changes in the Faculty.

To the establishment of a Chicago Department for instruction in Theory and Public School Music Methods.

Northwestern University Bulletin

LIBRARY
OF THE
UNIVERSITY OF TORONTO

THE SCHOOL OF MUSIC ANNUAL CATALOGUE 1911-1912

Volume XI, Number 37

Evanston
Published by the University
June, 1911

THE scholastic year coincides with that of the College of Liberal Arts, and is divided into Four Quarters of Nine Weeks each instead of Two Semesters.

CALENDAR

1911

- September 19 and 20. Tuesday and Wednesday, Examinations for Admission to Regular Courses.
 September 21.....Thursday, *First Quarter Begins*.
 November 22.....Wednesday, *First Quarter Ends*.
 November 23.....Thursday, *Second Quarter Begins*.
 November 30.....Thursday, Thanksgiving Recess to December 3, Sunday, inclusive.
 December 4.....Monday, Class Work resumes.
 December 24.....Sunday, Christmas Recess to January 3, Wednesday, inclusive.

1912

- January 4.....Thursday, Class Work resumes.
 January 31.....Wednesday, to February 6, Tuesday, Regular Mid-Year Examinations.
 February 7.....Wednesday, *Second Quarter Ends*.
 February 8.....Thursday, *Third Quarter Begins*.
 April 10.....Wednesday, *Third Quarter Ends*.
 April 11.....Thursday, *Fourth Quarter Begins*.
 May 23.....Thursday, to May 25, Saturday, Chicago North Shore Music Festival.
 May 31.....Friday, to June 5, Wednesday, Final Examinations.
 June 12.....Wednesday, Fifty-fourth Annual Commencement of Northwestern University and Presentation of Diplomas to the Graduating Classes.
 June 12.....Wednesday, *Fourth Quarter Ends*.
 Summer Vacation from Wednesday, June 12, to Wednesday, September 18, inclusive.
 September 17 and 18. Tuesday and Wednesday, Examinations for Admission to Regular Courses.
 September 19.....Thursday, *First Quarter Begins*.

THE CORPORATION

OFFICERS

William Deering, *Honorary President*
 Bishop William Fraser McDowell, D.D., LL.D., *President*
 Hon. Oliver Harvey Horton, LL.D., *First Vice-President*
 *Humphrys Henry Clay Miller, A.M., *Second Vice-President*
 James A. Patten, *Third Vice-President*
 Frank Philip Crandon, A.M., *Secretary and Auditor*
 John Richard Lindgren, *Treasurer*
 William Andrew Dyche, A.M., *Business Manager and Assistant Secretary*

TRUSTEES

Edward Ames Armstrong, A.B.	John Richard Lindgren
Henry Sherman Boutell, A.M.	Perley Lowe
Merritt Caldwell Bragdon, A.M.,	Cornelia Gray Lunt
M.D.,	Henry Purcell Magill
William Liston Brown	Bishop William Fraser Mc-
Martin Everts Cady, D.D.	Dowell, D.D., LL.D.
Frank Philip Crandon, A.M.	Samuel McRoberts
Nathan Smith Davis, A.M., M.D.	George Peck Merrick
William Dawe, D.D.	*Humphrys Henry Clay Miller,
William Deering	A.M.
William Andrew Dyche, A.M.	Harry Olson
John Charles Floyd, D.D.	George Rutledge Palmer, D.D.
Jacob Wellington Frizzelle, D.D.	Josiah J. Parkhurst
Henry Howard Gage	James A. Patten
Elbert Henry Gary	Alexander Hamilton Revell
Norman Waite Harris	Irwin Rew
Matthew Chantrill Hawks, D.D.	Joseph Schaffner
William Henry Henkle	William Orville Shepard, D.D.
Stephen J. Herben, D.D.	Edward Foster Swift
Harlow Niles Higinbotham	Henry Sargent Towle, LL.B.
James Bartlett Hobbs	Charles Pinckney Wheeler, A.M.
Marshall Fuller Holmes	John Pollard McWilliams
Oliver Harvey Horton, LL.D.	Milton Hollyday Wilson

STANDING COMMITTEE ON SCHOOL OF MUSIC

James A. Patten	*Humphrys Henry Clay Miller
Cornelia Gray Lunt	William Liston Brown

*Deceased November 15, 1910.

FACULTY OF THE SCHOOL OF MUSIC

Abram Winegardner Harris, Sc.D., LL.D.

President

Peter Christian Lutkin, Mus.D., A. G. O.

Dean

Irving Hamlin

Secretary

Peter Christian Lutkin, Mus.D., A. G. O.
Professor of Organ, Theory, and Composition

Harold Everard Knapp

Director of the Violin Department
Professor of Violin and Ensemble Playing

Arne Oldberg

Director of the Piano Department
Professor of Piano and CompositionGeorge Alfred Grant-Schaefer
Director of the Vocal Department
Professor of Voice CultureWilliam Henry Knapp
Instructor in Voice CultureDay Williams
Instructor in VioloncelloMargaret Cameron
Instructor in Piano.Louis Norton Dodge
Instructor in Piano and TheoryNina Shumway Knapp
Instructor in Piano.Victor Garwood
Instructor in Piano and History of Music*Bertha Althea Beeman
Instructor in Voice Culture

*In Europe on leave of absence.

Hila Verbeck Knapp, A.B.
Instructor in Piano.

Charles John Haake
Director of the Preparatory Department
Instructor in Piano.

Alta Dorothy Miller, B.L.
Instructor in Voice Culture

Gail Martin Haake
Instructor in Piano and Normal Methods

Nellie Beulah Flodin
Instructor in Piano and Ensemble Playing

Alfred George Wathall
Instructor in Violin and Theory

William Alfred White
Director of the Public School Music Department
Instructor in Sight-Reading, Choral Music and Public School
Music Methods

Walter Allen Stults
Instructor in Voice Culture

Lura Mary Bailey
Instructor in Piano and Ensemble Playing

Hedwig Brenneman
Instructor in Voice Culture

Odile Marie Goddard
Instructor in Organ

Elias Arnold Bredin
Instructor in Church Music

Charles Joseph King
Instructor in Clarinet, Oboe, and Bassoon

Walfried Singer
Instructor in Harp

Charles Stephen Horn
Instructor in Cornet

Elizabeth Liddell Shotwell, A.B.
Assistant Instructor in Piano

Janet Maureen Hanna
Assistant Instructor in Piano

Sheldon Burnham Foote
Assistant Instructor in Theory

Charles Macaulay Stuart, A.M., D.D., LL.D.
Lecturer on Hymnology

HISTORICAL

FACILITIES for the study of music have existed in the University since 1873, when the Evanston College for Ladies, together with its music department, was absorbed. Since 1891 it has been under the direction of its present head; and the growth and development of its work was of such a character that in 1895 the Department of Music was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy and Engineering.

SCOPE

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics.

It aims at academic standards and methods in the study of music, and to this end the general plan of the school is modeled after that of the College of Liberal Arts of Northwestern University, with four-year courses pursued under the same rules for attendance, discipline, and examinations. Provision is also made for the study of music as a part of general culture or as an accomplishment.

IN A SUBURBAN TOWN

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits. It is on the shore of Lake Michigan, and is reached by frequent suburban trains on the Milwaukee Division of the Chicago & North-Western Railway.* It is also connected with Chicago by the recently extended Northwestern Elevated Railway, as well as by an electric surface line. The Chicago & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee. The population is about twenty-five thousand. As University town and Chicago's most popular suburb, Evanston combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal residence for students. These possibilities were grasped fifty years ago by the trustees of Northwestern University in select-

*The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

ing a site. The institution has now an attendance of about four thousand students.

ACCOMMODATIONS

The larger part of the patronage of a music school is naturally of young women. In attending city schools, where the students are of necessity scattered over large areas, it is impossible to have any oversight of their conduct. They are free to come and go as they please, and to choose their companions, and much time is lost in traveling to and fro on the street cars. In Evanston the young women are housed either in official dormitories or in private homes in close proximity to their work, and are surrounded by wholesome religious and social influences.

COMMUNITY INTERESTS

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of student life.

CORRELATED STUDIES

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, but the School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-3, new courses went into effect, some of which added literary studies to the existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 12 to 20.

EARNEST PURPOSE

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While

open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

BUILDINGS AND EQUIPMENT

The steady growth and development of the School of Music necessitated a special building for its exclusive use. The building is known as Music Hall and was erected in 1897. It is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one block west of the University Campus. It is one-half block east of the surface line, and about one-quarter of a mile northeast of the Davis Street stations of the Northwestern Elevated Railway and the Chicago and Northwestern Railway, and a little less from the terminal of the Chicago and Milwaukee Electric Railway.

Music Hall is substantially built of stone and brick, and supplies, besides the offices of the Dean and the Secretary, about thirty teaching and practice rooms. On the upper floor is a recital hall seating three hundred and fifty, which is provided with a Mason and Hamlin grand piano and a Kimball two-manual pipe organ. Additional rooms are used in other buildings.

Fisk Hall, containing the University Chapel, is provided with a three-manual organ by Casavant Brothers of St. Hyacinthe, Quebec. This instrument contains thirty-one stops and represents the highest attainments in organ building, both tonally and structurally. In volume, as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

ADVANTAGES WITHIN THE SCHOOL

The advantages of music study in Evanston may be briefly summarized as follows:

1. A superior corps of Instructors, presenting the most approved European methods, combined with the progressive ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing and giving students the opportunity of familiarizing themselves with standard oratorios, church music, and part-songs, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, and quartettes for various combinations of instruments, and the analysis and study of chamber music and orchestral scores.

4. A student orchestra giving opportunity for orchestra practice and acquaintance with the classical overtures and symphonies.

5. Improved and practical methods in teaching harmony, counterpoint, musical form, and composition. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

6. Chamber music concerts and recitals by members of the Faculty, and visiting artists, presenting the best works of classical and modern masters.

7. In church music the opportunity of becoming familiar with the discipline and routine of good chorus choirs.

8. Numerous recitals, concerts, and lectures, free to students.

9. The opportunity of taking collegiate or academic studies in connection with regular courses at no extra expense.

OUTSIDE ADVANTAGES

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced by the city and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large

population of intelligent people. To meet the varied tastes of such a cosmopolitan community many public addresses, concerts and entertainments are given in the school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by President Roosevelt, Vice-President Fairbanks, Secretary of the Treasury Shaw, and noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs. It is probable that equal advantages cannot be found elsewhere at so low a cost.

REQUIREMENTS FOR ADMISSION

Regular Course Students require preparation. Special Students require no preparation

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, or two or three years' in instrumental music, are necessary to enter to advantage. Students frequently come to the school sufficiently advanced as players or singers to enter the second or third year of the regular course, but are prohibited therefrom owing to their lack of preparation in theoretical studies. If such students enter the first year of the theoretical course, their progress as players or singers is not retarded; but it would be to their advantage to make special preparation in theoretical studies in the hope of qualifying for more advanced standing. The schedule of theoretical classes beginning upon page 21 is sufficient guidance as to the subjects in which they would be examined. The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work. In applied music, candidates for the second year's work must show satisfactory proficiency in the following items:

For Piano or Organ Students:

- To play all major and minor scales readily, and with reasonable facility.
- To be able to identify all keys either from the printed page or from the keyboard.
- To sing at sight music of moderate difficulty.
- To play at sight hymns and pieces of the difficulty of a sonatina.
- To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Haydn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

- To have a ready theoretical knowledge of all major and minor keys and scales.
- To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.
- To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.
- To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten études in double stops).
- To play Viotti's 23rd or 28th concerto.
- To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

- To have a theoretical knowledge of all major and minor keys and scales.
 - To sing vocalises involving scales and arpeggios with good intonation and pure tone.
 - To sing at sight melodies of moderate difficulty.
 - To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.
 - To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Henderson's "How Music Developed" or its equivalent, and Goodrich's "Analysis" or its equivalent.
- Students entering the school with advanced standing are not eligible for certificates or diplomas unless they have been in residence for at least one academic year.

REGISTRATION

Students entering the School of Music do so either as Regular or Special students. In the former case, they pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students, they pursue such work as they may elect.

The regular courses are based upon the desirable elements of a complete musical education. Such an education has reference not only to the ability to perform in an artistic and interesting manner, but concerns as well the comprehensive appreciation and understanding of music in its esthetic aspects. It becomes increasingly necessary that the musician be other than a mere performer; that he have an intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well defined and discriminating taste. This broad musicianship is as necessary for the cultivated ama-

teur as for the intending professional, and all students giving the larger portion of their time to music are strongly urged to take the full work. Students so doing receive the benefit of more favorable conditions, both in tuition fees and instruction.

These courses include both the theoretical and practical study of the art and require a certain degree of advancement in general education.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory at the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it be found advisable.

The registration of students is conducted by the Secretary at his office in Music Hall. Bills for fees are at once made out, presented to the student, and are payable immediately.

Music students in regular courses who contemplate taking literary work in the Academy or the College of Liberal Arts must make their initial registration at the School of Music.

COURSES

The following courses are offered:

- I. Course in Applied Music, leading to the Degree of Graduate in Music.
- II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
- III. Post Graduate Course.
- IV. Literary Musical Course.
- V. Course in Public and High School Music Methods.
- VI. Normal Course in Piano Methods.

I. Course in Applied Music

By "Applied Music" is meant the practical study of piano, organ, violin or voice, in private, individual lessons, twice a week. It includes also certain theoretical subjects scheduled below, which are given in classes. The course is designed to equip candidates for pro-

fessional work, and can be completed in four years by students of decided ability who come well prepared.

Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given in the Academy of the University, without extra expense, to make up any reasonable deficiency in College entrance requirements. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A student completing the second or third year work may obtain a School of Music certificate stating his grades in the various theoretical studies, and if desired, it will include a statement as to the character and degree of attainment in applied music. Certificates are no longer the subject of formal public presentation.

All candidates are required to pursue their work according to the following schedule:

SCHEDULE OF STUDIES, COURSE I

First Year

Introductory Harmony Form and Analysis A
Ear-training and Dictation AA
History of Music B
Solfeggio C
Ensemble, four and eight-hand piano playing
Solo Classes, Recitals and Concerts
Applied Music, two half-hour lessons per week
College or Academy Study, optional
Physical Culture, optional

Second Year

Harmony D
Ear-training and Dictation DD
Form and Analysis E
History of Music F
Chorus and Choir Training G, for vocal and organ students. Optional to piano students
Ensemble, pianoforte and strings, and Accompaniment

Solo Classes, Recitals and Concerts
 Applied Music, two half-hour lessons per week
 College or Academy Study, optional
 Physical Culture, optional

Third Year

Counterpoint H
 Advanced Harmony I
 Composition J
 Advanced History of Music K
 Analysis L
 Ear-training and Dictation LL
 Ensemble, pianoforte and strings, and Accompaniment
 Solo Classes, Recitals and Concerts
 Applied Music, two half-hour lessons per week
 College or Academy Study, optional
 Physical Culture, optional

Fourth Year

Counterpoint, Canon and Fugue M
 Vocal Composition N
 Instrumental Composition O
 Analysis P
 Ear-training and Dictation PP
 Normal Piano Methods W, for piano students
 Ensemble, chamber music
 Solo Classes, Recitals and Concerts
 Applied Music, two half-hour lessons per week
 College or Academy Study, optional
 Physical Culture, optional

For hours of recitations and details of studies in classes A to W, see pages 21 to 25.

For hours of classes in physical culture see page 41.

The candidate for a diploma upon the satisfactory completion of the theoretical studies of the four years' course in applied music must satisfactorily perform programs conforming to the following schedule:

For Piano Students

A concerto or chamber-music of advanced difficulty
 One of the later Beethoven sonatas
 One of the more important works of Bach
 Two Chopin etudes
 Selections from the more important works of Schumann and Brahms

For Organ Students

One of the great preludes and fugues of Bach
 A sonata of Guilman or Rheinberger
 Selections from the works of Thiele, Widor, Merkel or Franck

For Violin Students

- A Bach sonata
- A concerto of advanced difficulty
- A modern sonata for piano and violin
- Selections from the more important works of Vieuxtemps and Wieniawski

For Vocal Students

- An operatic aria
- An aria from Handel's Messiah or Haydn's Creation
- An aria from a modern oratorio
- Group of songs from Brahms, Jensen, Schumann, Schubert or Franz

Two private lessons a week are required of all students in this course, except organ students. Organ students usually pursue the study of piano and organ simultaneously, as a sound piano technique is an absolute essential to good organ playing. If they are sufficiently advanced technically, and read well at sight, the piano requirements may be waived and but one lesson a week taken upon the organ. It will be observed, therefore, that the regular fees for organ lessons are based upon one lesson a week. It is required that organ practice be divided between the organ and the pedal-piano.

Second, third and fourth year vocal students will attend the rehearsals of the Evanston Musical Club for their ensemble work, the membership fee being paid by the School of Music. Students singing in the A Cappella Choir or engaged in practical choir work may be excused.

Only such students as pay the full theory fee and fees for four private lessons per week are entitled to both instrumental and vocal ensemble practice.

All students in regular courses, whether vocal or instrumental, are obliged to take the first year study of Solfeggio, unless they can exempt themselves by passing a satisfactory examination.

Attention is called to Class W—Normal Piano Methods. This class is required of fourth year piano students, at the indicated fee, but may be taken earlier in the course at the option of the student.

Fee, Course I: First and second year students, Theory, \$22.50 a quarter; third and fourth year students, Theory, \$25.00; plus the fee for one study in the table of Major Study Fees, page 36 and 37. Additional studies if desired are taken from the table of Special Student Fees, pages 37 and 38. Students desiring Class T are charged \$10.00 additional, or Classes U, V, or W \$5.00 additional.

II. Course in Theory and History of Music

This course is intended for composers and theorists. It requires four years' work, and leads to the degree of Bachelor of Music. The

candidate for entrance is expected to be fairly experienced at the piano, and be able to play all exercises and compositions which are taken up in class work, including score reading.

In addition to satisfactorily pursuing the studies outlined in the schedule below, the candidate before graduation must have received one-fourth of the total number of credits in the College of Liberal Arts necessary for the degree of Bachelor of Arts, one subject of which must be General Physics.

Before completing his studies, he is required to score for full orchestra a composition assigned to him by the faculty (as, for instance, a movement from a piano sonata by Beethoven), or he may compose and score an original work of considerable length. This must be satisfactory to the faculty in both its technical and artistic aspects, and must demonstrate a decided command of orchestral resources and effects.

The successful pursuit of this course necessitates therefore constant attendance upon choral and orchestral concerts, and the diligent study of the full score of standard works.

Upon the completion of three years of this course a certificate will be issued by the University.

SCHEDULE OF STUDIES, COURSE II

First Year

Harmony D
Ear-training and Dictation DD
Form and Analysis E
History of Music B and F
Chorus and Choir-Training G
College Study
Ensemble, optional
Physical Culture, optional

Second Year

Counterpoint H
Advanced Harmony I
Composition J
History of Music K
Analysis L
Ear-training and Dictation LL
College Study
Ensemble, optional
Physical Culture, optional

Third Year

Counterpoint, Canon and Fugue M
Vocal Composition N
Instrumental Composition O
Analysis P
Ear-training and Dictation PP

College Study
Ensemble, optional
Physical Culture, optional

Fourth Year

Canon and Fugue Q
Vocal Composition R
Instrumental Composition S
College Study
Ensemble, optional
Physical Culture, optional

For hours of recitation and details of studies in Classes D to S, see pages 22 to 24.

For hours of Physical Culture, see page 41.

Fee for Course II, \$22.50 a quarter for the first year, and \$25.00 a quarter thereafter.

III. Post-Graduate Course

Graduates in Course I are given a broad basis of general musicianship as well as a thorough grounding for professional work either as performers, theorists or teachers.

If the goal of the student be public performance, the school supplies every facility for attaining this end. Its leading instructors are men of wide experience and unusual capacity, and the student may have every confidence that this talent will be developed to the utmost. With the elimination of theoretical studies ample time is available for the close application necessary for the highest artistic results.

In composition, the graduate from Course II will be carried into the larger forms such as chamber-music, overtures, symphonies, cantatas, oratorios and operas.

IV. Literary Musical Course

This course is intended for students of high school age, and includes the more essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in Evanston Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, algebra, English, history, Greek, biology, plane geometry, physics, German and French. Music is to be continuously and satisfactorily pursued during the entire course, with two lessons a week, and at least two hours a day devoted to its study. The student is under the jurisdiction of the Academy, and receives its diploma upon passing the necessary examinations. For particulars, other than musical, see circular of Evanston Academy.

Fee, Course IV: Students in this course pay the full Academy tuition fee of \$84.00 a year. They will pay for their music tuition

according to the Special Student Fees on pages 37 and 38 of this catalogue, minus a rebate of \$20.00 a year.

V. Course in Public and High School Music Methods

Beginning with the year 1910-11, this course was enlarged to cover two years of work instead of one year as formerly. It has been greatly expanded in scope, and is designed to fit the candidate thoroughly for the position of Supervisor of Music in the public and high schools. To enter, it is necessary that the student be familiar with the rudiments of music, including time combinations and scale building, both major and minor, and to sing at sight simple melodies. While these subjects are reviewed in the classes, sufficient time is not given for their mastery by the unprepared. In addition to the specified class work, opportunity is afforded for giving instruction to children at the Northwestern University Settlement in Chicago. Upon the satisfactory completion of the course, a diploma is granted.

As an organic part of the University, the School of Music is prepared to offer peculiar advantages in this course, as all the resources of the University are, in a way, at the command of the student.

The study of music is assuming more and more importance in public and high schools throughout the country, and well-equipped teachers and supervisors are in demand. The ability to teach one or two other branches besides music will frequently improve the candidate's chances of obtaining a position, and of securing higher remuneration. A high school education or its equivalent is necessary to secure a desirable position.

While the University does not offer courses in Public School Drawing, the schedule of studies in the Public School course is so arranged that students may attend the Saturday morning classes in drawing at the Art Institute of Chicago, one of the best schools of art in the country. These classes are especially intended to fit students for teaching elementary drawing in the public schools. For fees and hours, address the Art Institute of Chicago, Michigan Avenue and Adams Street, Chicago.

SCHEDULE OF STUDIES, COURSE V

First Year

Introductory Harmony, Form and Analysis A
Ear-training and Dictation AA
History of Music B
Solfeggio C
Public School Methods T
English in either the College of Liberal Arts or Academy
Private Lessons in Voice or Piano
Rehearsals of Evanston Musical Club and North Shore Festival.
Physical Culture, optional

Second Year

Harmony D
Ear-training and Dictation DD
Form and Analysis E
History of Music F
Chorus and Choir-Training G
High School Methods U
Psychology and Pedagogy V
College or Academy Study
Rehearsals of Evanston Musical Club and North Shore Festival
Private Lessons in Voice or Piano
Physical Culture, optional

For hours of recitation and details of studies in Classes A to V, see pages 21 to 25.

For hours of Physical Culture, see page 41.

Fee, Course V: Theory \$32.50 a quarter, plus the fees for private lessons in voice or piano. To students regularly registered in Courses I, II or VI, \$10.00 a quarter. In voice or piano, two lessons a week in one study may be taken from the table of Major Study Fees, pages 36 and 37. An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 37 and 38.

If Class T, first year, with U and V, second year, be taken simultaneously, the Theory Fee will be \$42.50 instead of \$32.50.

VI. Normal Course in Piano Methods

This course is designed for those intending to teach piano. It is two years in length, and with the exception of Class W, is identical with the first two years of Course I. Upon its satisfactory completion a certificate in Normal Piano Methods is granted.

The average piano student upon graduation from a school of music has studied and performed one or two concertos, a number of sonatas, works of Bach and standard compositions by the better composers. He has studied for several years to become a soloist. Everything has been presented to him and thought out by him from that point of view. He can creditably, and sometimes brilliantly, play the more important piano compositions; but when he begins to teach and discovers that his pupils have no mechanical control, no sense of rhythm, and have ears insensitive to dissonant intervals, he is at loss what to do, because he has not learned how to instruct.

It is therefore the object of the Normal Course in Piano methods to give these inexperienced teachers a definite working plan, applicable to pupils of any age or any stage of advancement, and a varied and practical teaching repertory.

Class W of this course is divided into many sections of six or eight students each, meeting weekly in one-hour sessions, thus enab-

ling each student to come into close touch with the instructor. It requires one full year of thirty-six consecutive weeks. It will comprise an orderly survey of the materials of music education with special reference to piano playing, from the rudiments to an advanced stage of attainment. The class examines a great amount of the easiest piano literature, and prominence is given to certain guiding principles that determine what to use, when to use it, how to use it, and why to use it at all. Table-work and finger-play, in the form of games for the purely physical and gymnastic development of the child, are discussed. Careful attention is given to the modern processes of teaching intervals, tune, rhythm, notation, keys and signatures. Thorough study is also made of a large and varied assortment of teaching material of the more advanced grade, including instruction books, sonatine and sonata literature. Attendance upon the Children's Demonstration Classes of the Preparatory Department is obligatory. The student is required to keep a note book, and will be examined at the end of each semester.

Each student will be required to do some elementary teaching under the instructor's supervision either at the School of Music or at the Northwestern University Settlement in Chicago, the music department of which is under the supervision of the School of Music.

SCHEDULE OF STUDIES, COURSE VI

First Year

Introductory Harmony, Form and Analysis A
 Ear-training and Dictation AA
 History of Music B
 Solfeggio C
 Ensemble, four and eight-hand piano playing
 Solo Classes, Recitals and Concerts
 Applied Music, two half-hour lessons per week
 College or Academy Study, optional
 Physical Culture, optional

Second Year

Harmony D
 Ear-training and Dictation DD
 Form and Analysis E
 History of Music F
 Chorus and Choir Training G, optional
 Normal Piano Methods W
 Ensemble, pianoforte and strings, and Accompaniment
 Solo Classes, Recitals and Concerts
 Applied Music, two half-hour lessons per week
 College or Academy Study, optional
 Physical Culture, optional

For hours of recitations and details of studies in Classes A to W, see pages 21 to 25.

For hours of Physical Culture, see page 41.

Fee, Course VI. Theory, \$22.50 a quarter in the first year, \$27.50 a quarter in the second year; plus the fee for one study in the table of Major Study Fees, pages 36 and 37. Additional studies, if desired, are taken from the table of Special Student Fees, pages 37 and 38. Students desiring Class T are charged \$10.00 additional, or Classes U or V, \$5.00 additional.

SCHEDULE OF THEORETICAL CLASSES

The following studies, which are required studies in the School of Music, are also, with the exception of A, AA, C, DD, G, LL, PP, U, V and W, electives in the College of Liberal Arts, the maximum credit allowed in the latter being twenty semester-hours. The above excepted classes are open to College students, but bear no College credit. A and C must be satisfactorily completed, or their equivalent, before subsequent work in the same subjects may be taken.

FIRST YEAR, COURSES I, V AND VI

A—Introductory Harmony, Form and Analysis Mr. Dodge

Scale and melody writing; construction of the period; intervals and two-part writing; chord-reading; small two-part primary forms; triads, inversions, chord-connection in three and four parts, cadences, modulations, dominant sept-chord. Monday, Wednesday, Friday, 3; Tuesday and Thursday, 3; Saturday, 9:30. Text-book, "Harmony and Ear Training," by W. A. White.

AA—Ear Training and Dictation Mr. White

Melodic and rhythmic dictation within the key. Triads in all forms. Identification of same in key-relation to the major and minor modes. The same, with dominant sept-chords. Dominant sept-chords and chords of the ninth with regular resolutions. The same with irregular resolutions. Tones foreign to the harmony. Tuesday, Friday, 11 to 11:30.

B—History of Music Mr. Garwood

A general survey of musical history. Gregorian chant. Early canons and folk-songs. Drill in pronunciation of names. Illustrations of later periods by Instructor and members of the class. Myer's General History (revised edition) for cultural conditions. Tests at close of first and third quarters. Written examinations at close of each semester. Text-books, "Outlines of Musical History," by Clarence G. Hamilton; Myer's General History, revised edition. Thursday, 2 and 3.

C—Solfeggio Mr. White

All students, whether vocal or instrumental, are required to take this work. It embraces drill in scale and interval singing, time subdivisions and part-singing. The class is divided into three graduated sections based upon the varying abilities of the students, and students are passed from one grade to another upon sufficient tests. At the dis-

cretion of the instructor, the student may be required to review the work in whole or in part.

C 1—Beginners, Monday, Thursday, 4 to 5.

C 2—Intermediate, Monday, Thursday, 12 to 12:30.

C 3—Advanced, Tuesday, Thursday, 3:30 to 4.

Text-books, "Melodia" and "Harmonia," by Cole and Lewis.

SECOND YEAR, COURSES I, V AND VI, AND FIRST YEAR, COURSE II

D—Harmony

Professor Lutkin

Figured basses and harmonization of melodies, employing the use of triads, dominant, diminished, and supertonic sept-chords, with inversions, in dispersed harmony. Secondary sept-chords and chords of the ninth. Suspensions and tones foreign to the harmony. Organpoint, modulation, etc. Text-book, "Harmony," by G. W. Chadwick. Monday, Thursday, 11.

DD—Ear-Training and Dictation

Mr. White

Continuation of work in Class AA in all departments. Melodic dictation in two parts within the confines of the key. Identification of the various sept-chords. Chromatic tones. Modulations to near-related keys. Resolutions and progressions of the diminished and secondary sept-chords in both major and minor modes. Melodic dictation in simple three-part harmony. Inversions of the diminished and secondary sept-chords, with resolutions strict and free. Dictation in three melodic parts, with chromatic passing-tones, transitions and modulations. Chordal modulations to more remote keys. Tone color. Tuesday, Friday, 10:30 to 11. Tuesday, Friday, 12 to 12:30.

E—Form and Analysis

Professor Lutkin

Chord-reading. Bach's inventions. Primary forms, principally from Mendelssohn and Chopin. Song or airia form. Minuets, marches, scherzos, rondos, theme and variations, the sonata form. Sonatas as a whole. Preludes and fugues. Tuesday, Friday, 11.

F—History of Music

Mr. Garwood

First Semester—The age of Bach and Handel. The chorale, cantata and passion music. (Digression to Latin Church music.) Oratorio. Development of keyed instruments, and orchestral beginnings. Growth of form. Development of operatic conventions. State of music in Italy, France, Germany and England at close of period. Text-book, "History of Music," by Waldo S. Pratt.

Second Semester—The Viennese Period. Musical composition from the time of C. P. E. Bach to that of Schubert. General condition of taste in the 18th century. Literary backgrounds. Gluck and operatic reforms. Opera from Mozart to Weber. Instrumental forms of C. P. E. Bach, Haydn, Mozart, Beethoven and Schubert. Development of song. Monday, 2 and 3.

G—Chorus and Choir Training

Professor Lutkin

This class is primarily for vocal and organ students, but is open to others. Its purpose is to give both organists and choir singers a practical routine in church music. It will include the study of hymns.

chanting, canticles, anthems, sacred cantatas and the choral service of the Episcopal church. Thursday, 4. At Fisk Hall. First semester only.

THIRD YEAR, COURSE I, AND SECOND YEAR, COURSE II

H—Counterpoint Professor Lutkin

Counterpoint in the various species in two, three, and four parts. Tuesday, Friday, 10.

I—Advanced Harmony

Harmonization of chorales; remote modulations; unprepared and unresolved dissonances. Text-book, Foote and Spalding's Modern Harmony. Wednesday, 10.

J—Composition Professor Oldberg

Primary forms, including the minuet, scherzo, march, etc. Simple and elaborate accompaniments. Score-reading, including viola clef. Monday, Wednesday, 3 to 4, or Tuesday, Thursday, 3 to 4.

K—History of Music Mr. Garwood

First Semester—The romantic period. Influence of the 19th century literature upon musical development. German opera, from Weber to Schumann. Italian opera from Rossini to Verdi. Opera at Paris from Auber to Meyerbeer and Berlioz. Modern and contemporary instrumental forms. The symphonic poem. Text-book, "History of Music," by Waldo S. Pratt. Topics from Vol. V, Oxford History of Music, School Library. Thesis at end of semester.

Second Semester—Class study of Wagner music drama and literature, German and Norse mythology and legend. Selections from Mallory's "Morte d'Arthur" (Tristan and Isolde), Magnusson and Morriss' "Volsunga Saga," "Sigurd the Volsung," by William Morriss; "The Nibelungenlied," translated by Lettson. Playing of score and leitmotiven. Thesis at end of year. Monday, 11.

L—Analysis Professor Lutkin

Bach's well-tempered clavichord. Beethoven's sonatas. Brahms's piano-forte works. Concertos. Wednesday, 11.

LL—Ear-Training and Dictation Mr. White

Continuation of the work of Class DD. Four-part melodic dictation, strict and free, with transitions and modulations to close and remote keys. Augmented sixth-chords and resolutions. Passing-tones, passing-keys, alternating-tones, appoggiaturas, suspensions, anticipations. Mental modulation and transposition. Monday, Thursday, 10 to 10:30.

FOURTH YEAR, COURSE I, AND THIRD YEAR, COURSE II.

M—Counterpoint, Canon, and Fugue Professor Lutkin

Counterpoint in five or more parts. Double and triple counterpoint. Canons in the various intervals. Tuesday, 9.

N—Vocal Composition

Professor Lutkin

Exercises in the application of rhythms and forms to verse. Songs, duets, trios, quartettes, and part-songs. The anthem and the unaccompanied motette. The canticles and communion service of the Episcopal church. Monday, Thursday, 10.

O—Instrumental Composition

Professor Oldberg

Song or aria forms. The various sonata movements. Compositions for piano and strings, and for small orchestra. Monday, Wednesday, 2, or Tuesday, Thursday, 2.

P—Analysis

Professor Lutkin

Chamber music. Plain-song, Greek modes, etc. Organ compositions. Church cantatas. Oratorios and symphonies. Orchestral music from full score. Friday, 9.

PP—Ear Training and Dictation

Mr. White

Harmonization of melodies at the key-board, including transposition to all keys. Key-board modulation by all possible means, by triads and augmented sixth-chords, and by common tones from each key to every other key. Simple improvisations. Not given in 1911-1912.

FOURTH YEAR, COURSE II

Q—Canon and Fugue

Professor Lutkin

Canons by inversion, augmentation, diminution, etc. Fugues in three or more parts. Double fugues. Hours to be arranged.

R—Vocal Composition

Professor Lutkin

The cantata, with piano and orchestral accompaniment. Fugal and double choruses. The oratorio and the mass. Tuesday, 2 to 4.

S—Instrumental Composition

Professor Oldberg

The sonata form in piano and chamber music. The overture and symphony for full orchestra. Wednesday, 8:30 to 10:30.

PART OF COURSE V

(See also Classes A to G.)

T—Public School Methods

Mr. White

Purpose of Public School Music. Correct Position of Body; Breathing Exercises. The Child Voice—care and development. Voice-placing and Training. Relation between Speaking and Singing Voice. How to Help Monotones. Elements of Notation. Use of Pitch-pipe. General Directions for Daily Use. Ear-training. Interval Drill. Vocalises. Devices. Rhythm. Beating Time. Sight-reading. Tone-thinking. Visualizing. Individual Singing. Melody and Verse-writing. Dictation and Manuscript Exercises. Rote Songs—how to teach. Song Interpretation. Part-singing—how to get the best results. Organization of Work Throughout Grades. Order of Lessons. Music Systems—principles underlying. The Art of Conducting. Use of Baton. Direct-

ing of Choral Music. Seating of Chorus or Class. The Song Element—Primary, Intermediate, High School. Relation of Supervisor to Superintendent and Grade Teacher. Teachers' Meetings. Discipline. Programs for Commencement. Tuesday, Friday, 2.

TT—Public School Methods, Extension Work

Mr. White

Purpose of public school music. The teaching of rote songs. The child voice—care and development. The elements of notation, and teaching of same. Interval drill. Ear-training. Rhythm. Time-beating. Sight-reading. Dictation. Song-interpretation. Part-singing. Organization of music plans throughout the entire eight grades. Order of lessons. Use of baton. The book-work of this course is based directly on the material and books used in the Chicago public schools, and will have direct relation with, and be direct preparation for that music work. In other respects the work will be similar to the methods course in the regular work at Evanston. Saturday, 10:30 to 11:30, at Booth Hall, Northwestern University Building, 31 W. Lake Street, corner of Dearborn Street, Chicago.

U—High School Methods

Mr. White

High school chorus conducting. Management of high school orchestras, including the orchestral instruments, the transposing instruments, arranging and scoring of choruses for orchestra. Outline of harmony courses suitable for high school. Tuesday, Friday, 4. Given in the second semester only

V—Psychology and Pedagogy

Mr. White

Relation of psychology and pedagogy to general education, with particular application to musical education. Text-books, "General Psychology," by R. P. Halleck; "Basis of Practical Education," by E. W. Bryan. Tuesday, Friday, 4. First semester only.

PART OF COURSE VI

(See also Classes A to G.)

W—Normal Piano Methods

Mrs. Haake

Ear-training, Rhythm and Time-values; Notation; Sight-reading; Scale-building; Circle of Fifths and Signatures; Melody-writing; Technic; Games; Phrasing; Use of Pedal; Dynamics; Ornamentation; Teaching Materials. Questions and answers each lesson. Class work one hour a week. Practical teaching additional. Hours to be arranged.

CHICAGO DEPARTMENT

Courses in theoretical music are offered at the Northwestern University Building, 31 West Lake Street, corner of Dearborn Street, which in scope and content are identical with similarly designated courses given at Evanston. In the present year three courses, A, D and TT, are offered.

Course A is given Wednesday at 4:30 and Saturday at 9:30.

Course D is given Wednesday at 5:30 and Saturday at 11:30. Course TT is given Saturday at 10:30.

These hours were selected with particular reference to the needs of teachers in the Chicago public schools, who may wish to pursue these studies for credit toward a university degree, or toward Extension Work under the Chicago Board of Education.

Courses A, D and TT bear credit in the School of Music toward the degrees of Graduate in Music and Bachelor of Music, and toward a diploma for Public School Music Methods. Course TT bears credit in the College of Liberal Arts of Northwestern University of two semester hours, Course D of four semester hours, while Course A bears none.

The Chicago Board of Education will grant one credit toward its Extension Work for 36 hours of actual recitation time in Courses A, D, or TT. Thus a teacher in the public schools may secure for Courses A and TT two semester hours of College credit, and three credit points in Extension Work, for Courses D and TT, six semester hours of College credit and three credit points in Extension Work. For fees, see page 39.

Registration may be accomplished at any time by communicating with Mr. Irving Hamlin, Secretary of the School of Music at Evanston, either personally or by telephone (Evanston 1900), or it may be done at the first sessions of the classes, on Saturday morning, October 7.

METHODS OF INSTRUCTION

Instruction in instrumental and vocal music is based upon private lessons, and not upon the so-called "conservatory" or "class" system. Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

PIANO

A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical develop-

ment of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. For musical purposes the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, but not to the exclusion of modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

ORGAN

A certain facility at the piano and in sight-reading is necessary before the course is entered. Stainer's *Organ Primer*, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's *Organ School*, Buck's *Studies in Phrasing* and the works of Bach, Mendelssohn, Merkel, and Guilman compose the ground work of study. A good organ touch, comprising legato and staccato playing with their modifications, steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with two pipe organs—one two-manual and one three-manual, and provision is made for pedal-piano practice. Use is also made of organs in local churches.

VOICE CULTURE

The course of instruction is based primarily upon the Italian school for training the voice. Correct placement so that the pupil

produces tones throughout all registers with ease and with a firm, even quality is the foundation of good singing. During the first year particular attention is paid to a systematic course of breathing, tone placement, and a careful analysis of vowels and consonants in relation to vocal needs. A thorough training is given in the fundamentals necessary to successful singing and teaching. In this connection the vocal department is aided by the excellent advantages available in the classes for ear-training, harmony and other subjects so necessary to the well-grounded education of a singer.

The song literature of England, America, Germany, France and Italy is studied with reference to the needs of the student. The oratorio and opera receive special attention for those desiring training in that special direction.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner; and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan and Parker are analytically studied and preferably in their original texts, in which connection some knowledge of German, French and Italian is desirable.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

VIOLIN

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's *L'Ecole Moderne*, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

VIOLONCELLO

For elementary students the 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters, are used. Then follow etudes of Dotzauer, Gretzmacher, and Franck, Romberg, duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff and Molique are studied.

SOLFEGGIO, EAR-TRAINING AND DICTATION

Beginning with the year 1911-1912 the courses in the above subjects will be greatly extended. All students registering in the regular courses will be required to pass examinations in them in order to complete their credits for graduation. No system of musical education which neglects the training of the ear and the singing of music at first sight is worthy of the name. To take one's part with certainty in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. Its practical value to a professional singer needs no comment.

A no less essential faculty is the ability to hear music in all its details. The average music student is woefully deficient in his capacity to hear in any analytical sense. It is believed that the school is the first to present a logically developed and effective system of ear-training. This system is based upon methods which are quite new and enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meagre, indeed, if the mind is incapable of grasping the inner details of a composition, and to promote this higher musicianship is the object of the school.

HARMONY

The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most

important results of the proper study of Harmony are the following: The ability to recognize, both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

MUSICAL FORM AND ANALYSIS

During the four years of the course an immense amount of standard classical music is analyzed, measure by measure, not only of piano music, but of cantatas, oratorios, organ and chamber-music, and orchestral music from the full score. This dissecting of musical compositions is by no means confined to their structural features, but endeavors to give the student an adequate estimate of their artistic content.

COUNTERPOINT, CANON AND FUGUE

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Through a novel competitive system the ordinarily dry study of strict counterpoint is made most attractive, and the more capable students of the class at the end of the course frequently do most creditable fugue writing.

COMPOSITION

Instruction in musical composition is given after the methods of Rheinberger, who for many years conducted the most famous school of composition in Europe. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated

from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. A detailed statement of the various forms which are studied will be found under the Schedule of Studies—Classes J, N, O, R and S. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

HISTORY OF MUSIC

This course covers three years, details of which may be found on pages 21, 22 and 23, Classes B, F and K.

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given at the end of each semester to the first year class, while theses are required from the members of the second and third year classes.

CHORUS AND CHOIR-TRAINING

Beginning with the year 1911-1912 the class in Chorus and Choir-training will enlarge its scope. It will give opportunity for organists, choir singers and choir directors to have preparation for church work of the most practical nature. The meetings will be held in Fisk Hall, which contains an unusually fine three-manual modern organ, and will be in the nature of choir rehearsals, the organ students playing in turn, and the vocal students taking part in solo, quartette and chorus work. A systematic study will be made of church music in its various aspects, including the choral service of the Episcopal church.

ENSEMBLE, SIGHT-READING AND CHORAL PRACTICE

Ensemble, or concerted music, in playing and singing, is one of the most practical and useful experiences a student can have, as it improves his general musicianship, especially along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations

of stringed instruments; and those who complete the course have the privilege of appearing with a professional orchestra.

An excellent amateur orchestra, in charge of the Director of the Violin Department, gives practical work to students in sight-reading and orchestral routine. Standard overtures and symphonies are studied, and advanced piano students have the privilege of playing concertos with orchestral accompaniment.

Vocal students begin with exercises in notation and drill in interval singing, time exercises, etc. Later the study of hymns, anthems, part-songs, canticles and choral service of the Episcopal Church are taken up. Membership in the Evanston Musical Club and the Festival Chorus brings them into an intimate knowledge of at least five great choral works during the season. The more capable vocal students are selected for the A Cappella Choir. The experience thus gained is of great practical value, as the inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

Organ students receive instruction in hymn, anthem and voluntary playing, and the more advanced in oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal church.

These ensemble classes are designed to prepare the student, so far as possible, for practical professional life.

For list of works performed by Ensemble Classes and Student Orchestra, see Appendix, page 71.

MUSICAL LIBRARY

The school has a valuable reference and circulating library which is part of the Orrington Lunt Library of the University. It is placed in Music Hall for the use of the students during the school year.

In addition to literary works, the school possesses also a large collection of music for ensemble work, including piano-forte duets, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of part-songs is also available for the use of the sight-reading and choral classes.

EXAMINATIONS

REGULAR EXAMINATIONS are held at the close of each semester in the studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

SECOND EXAMINATIONS are set for students who have been absent

from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *second examination* for the same item of credit.

GRADES OF SCHOLARSHIP

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to a proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work done under this Faculty offered to meet the requirements for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of Grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the proper time.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate a student's withdrawal from the theoretical classes.

ABSENCES FROM CLASS EXERCISES

Students are expected to attend all the regular exercises in the courses for which they are registered. If, in any semester, the absences of a student in a single course exceed one-eighth of the total number of assigned exercises in that course, he will be required to take, besides the regular examination at the close of the semester,

an *additional or preliminary qualifying* examination in that subject. When a student's absences in any study exceed one-sixth of the total requirement in that study, his registration in that subject is cancelled, and the privilege of examination is denied. This rule is administered by the Faculty of the School of Music, which has power to restore the cancelled registration at its discretion.

DIPLOMAS AND CERTIFICATES

Upon recommendation of the faculty, diplomas will be given to students completing Courses I, II or V, and certificates to those completing Course VI, or the second or third years of Course I. The fee for the diploma is \$10.00 and for the certificate \$5.00.

CERTIFICATE OF PERFORMANCE

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance stating the degree of proficiency will be given. The requirements are based upon the following outline, or what, in the opinion of the faculty, would be a satisfactory equivalent.

To Piano Students

- Beethoven, a complete sonata
- Bach, a fugue of three-voiced invention
- Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty
- Two selections from more modern composers

To Organ Students

- Bach, prelude and fugue
- Mendelssohn, sonata complete
- Two groups of pieces drawn from the modern English and French schools

To Violin Students

- A sonata for piano and violin from Haydn, Mozart or Beethoven
- One of the easier Viotti Concertos
- Two groups of solo pieces of average difficulty

To Vocal Students

- An oratorio aria
- A group of songs from the classic composers
- A group of songs from the modern composers

FEES

All fees are for the year 1911-1912 and are subject to change in subsequent years. Revised rates are given each year in advance in the July catalogue of the School of Music, to be had upon request.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the Northwestern University Business Office, 518 Davis Street, Evanston. Checks may be drawn payable to Northwestern University.

Matriculation Fee—A matriculation fee of five dollars is charged upon entering the regular courses or theoretical classes, except in the Chicago Department. It is paid but once.

Incidental Fee—A fee of fifty cents a quarter is charged each student, whether he be a regular, special, or preparatory student. This fee covers admission to the Artists' Series of Concerts.

Musical Club Fees—Active membership in the Evanston Musical Club, is three dollars a year. Students in regular courses are required to attend the concerts of the Club and are charged fifty cents in the first, second and third quarters for admission to these concerts, with reserved seats. Students who are active members of the Club are exempt from this charge.

Diploma and Certificate Fees—The diploma fee is ten dollars. The certificate fee is five dollars.

Locker Fee—A fee of twenty-five cents a quarter is charged those desiring the use of a locker.

Free Courses—The classes in Solfeggio, the Chamber Music and Faculty Concerts, except the Artists' Series, numerous recitals and lectures in the School of Music and in other departments of the University, are open to students of the School of Music free of charge.

I. *Course in Applied Music*—A theory fee of twenty-two dollars and fifty cents is charged first and second year students, and twenty-five dollars to third and fourth year students, plus the fee for one major study as given in the table below.

II. *Course in Theory and History of Music*—The fee is twenty-two dollars and fifty cents for the first year students, and twenty-five dollars for second, third and fourth year students.

III. *Post-Graduate Course*—Same as Special Student Fees.

IV. *Literary Musical Course*—The fee is the Academy tuition fee of eighty-four dollars a year, in addition to fees for Special Students in the School of Music, less five dollars a quarter.

V. *Course in Public and High School Music Methods*—Theory, thirty-two dollars and fifty cents, plus fees for private lessons in voice or piano. To students regularly registered in Courses I, II or VI, ten dollars a quarter. In voice or piano, two lessons a week in one study may be taken from the Major Study Fees in the table below.

An additional study, or one lesson a week in the single study, if such be desired, will be taken from Special Student Fees, pages 37 and 38. If Classes, T, first year, with U and V, second year, be taken simultaneously, the Theory fee will be forty-two dollars and fifty cents instead of thirty-two dollars and fifty cents.

VI. *Normal Course in Piano Methods*—A theory fee of twenty-two dollars and fifty cents a quarter in the first year, and twenty-seven dollars and fifty cents in the second year, plus the fee for one major study as given in the table below.

Additional Fees—Students desiring to take more than one College study are referred to the statements of fees on page 142 of the General University Catalogue.

MAJOR STUDY FEES

The fees for major studies are given in the following table. They are applicable to one study of students paying the full Theory Fee of any of the above regular courses. Additional studies are taken from the table of Special Student Fees. The rates apply for a quarter of nine weeks; the lessons are a half-hour in length.

Organ		
Private Lessons Each Week	One	Two
Peter C. Lutkin (Special Organ rate, see page 15)	\$25.00	
Odile M. Goddard		\$25.00
Odile M. Goddard (Special Organ rate, see page 15)	15.00	

Piano	
Arne Oldberg	45.00
Victor Garwood	35.00
Margaret Cameron	28.00
Hila V. Knapp	28.00
Louis N. Dodge	25.00
Charles J. Haake	25.00
Nina S. Knapp	22.00
Nellie B. Flodin	22.00
Gail M. Haake	22.00
Lura M. Bailey	16.00

Voice

G. A. Grant-Schaefer.....	50.00
Alta D. Miller.....	35.00
Walter A. Stults.....	28.00
William H. Knapp.....	25.00
Hedwig Brenneman	16.00

Violin

Harold E. Knapp.....	30.00
Alfred G. Wathall.....	20.00

Violoncello

Day Williams	22.00
--------------------	-------

Theory

Arne Oldberg	45.00
Louis N. Dodge.....	25.00

FEES FOR SPECIAL STUDENTS

These fees are paid for private lessons by students who take vocal or instrumental music only, or a partial course in theory, or the full theory course under certain conditions already mentioned. The rates are for a quarter of nine weeks; the lessons are a half-hour in length.

Private Lessons Each Week	One	Two
Organ		
Peter C. Lutkin	\$30.00	\$54.00
Odile M. Goddard.....	15.00	27.00

Piano

Arne Oldberg	30.00	54.00
Victor Garwood	25.00	45.00
Margaret Cameron	20.00	36.00
Hila V. Knapp.....	20.00	36.00
Louis N. Dodge.....	17.00	31.50
Charles J. Haake.....	17.00	31.50
Nina S. Knapp	15.00	27.00
Nellie B. Flodin.....	15.00	27.00
Gail M. Haake.....	15.00	27.00
Lura M. Bailey.....	11.00	20.00
Elizabeth L. Shotwell.....	10.00	18.00
Janet M. Hanna.....	9.00	16.00

Voice

G. A. Grant-Schaefer.....	33.00	60.00
Alta D. Miller.....	25.00	45.00
Walter Allen Stults.....	20.00	36.00
William H. Knapp.....	17.00	31.50
Hedwig Brenneman	11.00	20.00

Violin

Harold E. Knapp.....	22.00	40.00
Alfred G. Wathall.....	13.50	25.00

Theory

Arne Oldberg	30.00	54.00
Louis N. Dodge.....	17.00	31.50

Violoncello

Day Williams	15.00	27.00
--------------------	-------	-------

Clarinet

Charles J. King.....	10.00	18.00
----------------------	-------	-------

Cornet

Charles S. Horn.....	10.00	18.00
----------------------	-------	-------

Harp

Walfried Singer	20.00	36.00
-----------------------	-------	-------

FEES FOR PARTIAL COURSES

One hour a week (Classes AA, B, DD, F, G, I, K, L, LL, M, P)	\$ 5.00
Two hours a week (Classes D, E, H, J, N, O, R, S).....	8.00
Three hours a week (Class A).....	11.00
Class C (free to those taking other work).....	1.50
Class T	10.00
Class U	5.00
Class V	5.00
Class W	5.00
Instrumental Ensemble (first year).....	5.00
Instrumental Ensemble (second, third and fourth year).....	10.00
Physical Culture (free to students in regular courses).....	2.50
Children's Classes, one hour weekly.....	5.00

The above rates apply to students taking a partial theory course and who do not wish to pay the full Theory Fee mentioned under

Course Fees. Detailed information regarding the above courses A to W are given on pages 21-25.

PRACTICE FEES

Piano Practice:

One hour a day.....	\$ 3.00
Two hours a day.	5.50
Three hours a day.....	8.00
Four hours a day.....	10.00
Three-manual Pipe Organ (including blowing) 30 cents an hour.	
Two-manual Pipe Organ (including blowing) each hour of daily practice, per quarter.....	10.00
Pedal Piano, each hour of daily practice, a quarter.....	5.00
Combination rate for two-manual pipe organ and pedal piano, each hour of daily practice, a quarter.....	7.50

CHICAGO DEPARTMENT

Class TT, one hour a week.....	\$ 5.00
Class A or D, two hours a week.....	8.00
Class A or D with Class TT, three hours a week.....	11.00

PREPARATORY AND CHILDREN'S DEPARTMENT

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, organ, voice, or theory, at moderate rates.

When young children, as beginners in music, take private instruction in piano, two half hour lessons per week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the key-board, in which the various physical and esthetic problems may be worked out separately and presented in attractive form.

While this work forms the best possible preparatory for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information send for special Bulletin.

REFUNDS

Private lessons falling upon legal holidays are made up at the convenience of the teacher. Deductions are not made for occasional

absences due to illness or other causes. If due notice be given of the necessity for protracted absence on account of sickness, private lessons missed after such due notice is received will be transferred to a later quarter, or the loss divided with the student. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing, and from a physician a certificate that his health does not permit him to remain in attendance.

A discount of twenty-five per cent on private lessons is allowed to the immediate members of the family of a clergyman who is actively engaged in the work of the ministry. It is not allowed on class instruction or practice.

AFFILIATED AND ACCREDITED SCHOOLS

The preparatory school of the University, known as the Grand Prairie Seminary, located at Onarga, Illinois, has an excellent music department at which part of the regular courses of the School of Music may be pursued. For information address Professor Henry Hoag Frost, President, Onarga, Illinois. The North Shore School of Music, Leland and Evanston Avenues, Chicago, is an accredited school, whose courses prepare for the second year of the regular course. For information address Charles J. Haake, Director.

PHYSICAL CULTURE

The magnificent gymnasium erected for the University by Mr. James A. Patten at a cost of three hundred thousand dollars is the largest in the country. A special feature of the building is the large indoor athletic field, 215 by 120 feet, where all forms of track athletics, including baseball and football practice, may be conducted during the winter season in a temperature approximating that of summer. This room was used for the three June Music Festivals and for the principal events of the last three commencement seasons of the University, audiences of 4,500 being accommodated. The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work. In this room the concerts of the Evanston Musical Club were held during the past season. It is well adapted for the purpose, with ample space for the chorus, orchestra and audience, and, like the larger room used for the festivals, is acoustically excellent. A smaller room for boxing, fencing, wrestling, and for use of special apparatus, is provided; likewise a beautiful swim-

ming pool, 25 by 60 feet, finished in marble and white tile. There are social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of \$2.00 a semester is charged all students entering classes.

These classes are free to Regular Course Students, and a fee of \$2.50 a quarter is charged to Special Students.

HOURS FOR MEN

Gymnasium—11:20 to 12:20 daily; 4:00 to 6:00 daily.

Swimming Pool—10:00 to 11:30 daily; 2:00 to 3:00 daily, except Saturday; 4:00 to 6:00 daily, except Saturday.

Exercising Room—9:00 A. M. to 6:00 P. M.

HOURS FOR WOMEN

Gymnasium—10:30 to 11:20 daily; 2:00 to 3:00 Monday, Wednesday and Friday; 3:00 to 4:00 Monday, Tuesday and Thursday.

Swimming Pool—11:30 to 12:10 daily; 3:00 to 4:00 daily, except Saturday.

CHORAL SOCIETY

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporary music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Pur-

chase Exposition at St. Louis in the summer of 1904 the Club won the second prize of \$3,500.00.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. An annual fee of \$3.00 is charged University students. Three concerts are given each season, one of which is Handel's "Messiah." All students in regular courses are required to attend these concerts. See the Appendix, page 59, for lists of works which have been performed and of soloists who have participated.

THE A CAPPELLA CHOIR

The A Cappella Choir is an organization of advanced vocal students for the performance of unaccompanied choral music, especially that of the great mediæval masters such as Palestrina, Orlando di Lasso, Bach and others. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir aims at the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics.

The choir is composed of a small body of picked voices rehearsing twice weekly. The piano is not used at rehearsals, and the singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

For list of works sung by this choir, see Appendix, page 63.

THE JUNE MUSIC FESTIVAL

Three years ago the Chicago North Shore Festival Association was formed for the purpose of giving music festivals on a large scale. Its first festival, consisting of four concerts, given on the evenings of June 3 and 4 and the afternoon and evening of June 5, 1909, at once placed it in the forefront of musical festivals given in this country. The second festival given June 1, 2 and 4, 1910, was even more successful in point of attendance and artistic attainment. For an auditorium, the great indoor athletic field of the new Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties

are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens brilliantly lighted from artistic electric standards, leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

The adult festival chorus consists of nearly six hundred voices, while the children's chorus at the last festival numbered about one thousand. The Theodore Thomas Orchestra of ninety players forms the orchestral contingent, and the greatest available soloists are engaged.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking. The three festivals have, however, netted a small profit in spite of the great expenses incurred. The next festival will be held in May, 1912. For programs of the three festivals, see Appendix, pages 57, 58 and 59.

STNDENTS' RECITALS AND SOLO CLASSES

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear, when directed by their istructors. These classes have proven of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

These classes are made part of the regular courses, and attendance upon them is required by all entering these courses. Thirty-eight student recitals were given in the past year.

STRING QUARTETTE

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the

past seventeen years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the Appendix, pages 61 and 62, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be over-estimated. The string quartette is open for engagements. Dates may be arranged through the Secretary of the school.

ARTISTS' SERIES

Eight years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per quarter, which is charged each student registering in the School, gives admission to this valuable series of concerts. For a list of artists who have participated in the Artists' Series, see the Appendix, pages 60 and 61.

CONCERT ADVANTAGES

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the very finest organizations in the world, founded by the famed Theodore Thomas, gives a series of twenty-eight concerts under Frederick Stock, the successor to Theodore Thomas. These concerts are given in Orchestra Hall, Chicago, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Besides the concerts already mentioned by the Evanston Musical Club and the Festival Association, the Apollo Musical Club of Chi-

cago gives three oratorio performances each year, with the best available solo talent. Also the Musical Art Society of Chicago gives two notable concerts each season.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

When to these attractions are added the faculty concerts of the School, the thirty or forty student recitals and the weekly solo classes, the student has the opportunity for becoming familiar with a vast amount of the best music.

PIANOS AND ORGANS

The Mason & Hamlin piano is used in the School of Music for teaching and practice purposes, and for all concerts and recitals. The School uses thirty-eight instruments of this make, in grands and up-rights.

A Casavant three-manual pipe organ, a Kimball two-manual pipe organ, a three-manual vocalion organ and a pedal piano are available in the School for the use of organ students.

BOARD IN EVANSTON

There are three dormitories for young women—Willard Hall, Pearsons Hall and Chapin Hall; but owing to the large number of students in attendance these dormitory facilities are in great demand, and they are frequently all engaged long in advance.

The largest, Willard Hall, is under the immediate oversight of the Dean of Women, who lives in the building and associates with the students as a friend and adviser. Rooms in Willard Hall are reserved for students in the College of Liberal Arts and for School of Music students who are registered for ten or more hours in the College of Liberal Arts, until September first, after which date applications from any music students will be considered in the order of priority.

Two additional dormitories for women in close proximity to the School of Music will be available for music students in September, 1911, having a combined capacity for forty-seven additional young women. These dormitories will be conducted under the supervision of the Dean of Women in the same manner as Willard Hall, and the rates will be from \$6 to \$9.00 per week.

Pearsons Hall and Chapin Hall are intended for students of limited means, and are in charge of an association of women residents in Evanston, incorporated as the Women's Educational Aid Association. This association considers the claims of all applicants for ad-

mission and has a friendly supervision over the residents of these halls. The lighter housework of Pearsons and Chapin Halls is done by the young women residing in them, under the direction of a competent matron. In this way the expenses of living are materially reduced.

It is usually necessary to make application for admission to Chapin, Pearson and Willard Halls several months in advance, as accommodations there are in great demand.

The University makes no provision at present for the residence of men students, who find little difficulty in securing comfortable homes in private families within easy reach of the school. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by new comers.

Accommodations in private homes are also available for young women in case there is no available room in the dormitories.

Room rent in town costs \$1.00 to \$2.00 per week for each occupant. Board with room in families, \$5.00 to \$8.00 per week. Board in clubs, \$3.00 to \$4.00 per week.

All women students, wherever they reside, are under the supervision of the Dean of Women and are expected to conform to the general regulations prescribed for the conduct of those living in the Halls.

Students living in Willard Hall pay for board and room from \$6.25 to \$7.25 a week, quarterly in advance, according to the desirability of the room.

In Pearsons Hall and Chapin Hall students pay for board and room \$145 a year, in quarterly instalments, at the beginning and at the middle of each semester, and are required to assist in the lighter housework.

For further information respecting Willard Hall, letters of inquiry should be addressed to Willard Hall, Evanston, Illinois; and for information respecting Pearsons or Chapin Halls letters should be addressed to the Corresponding Secretary of the Woman's Educational Aid Association, Evanston, Illinois.

A list of boarding places is kept at the office of the School, and students are assisted in finding satisfactory quarters.

Choice of rooms and boarding places is subject to the approval of the Dean of the School of Music.

Young women students are not permitted to room in the same houses in which young men students reside.

ESTIMATE OF EXPENSES

As an aid to prospective students in calculating the probable total expense of their music study, the following estimate is given of a

year's sojourn in Evanston for the typical regular course student taking one major study in Course I:

FIXED CHARGES

Matriculation Fee, paid but once.....	\$ 5.00
Theory Fee, \$22.50 a quarter.....	90.00
Incidental Fee, 50 cents a quarter	2.00
Musical Club Tickets, 50 cents for each of three quarters.....	1.50
Text-books, Sheet Music, etc., estimated.....	12.00
Total Fixed Charges.....	\$110.50

VARIABLE CHARGES

<i>To a Piano Student</i>	Minimum	Maximum
Piano Lessons, two a week, at the reduced fee granted to regular course students.....	\$ 64.00	\$180.00
Piano Practice, 3 hours daily.....	32.00	32.00
Board and Room, 36 weeks.....	198.00	288.00
	<u>\$294.00</u>	<u>\$500.00</u>
Fixed Charges as above, added.....	110.50	110.50
Total	<u>\$404.50</u>	<u>\$610.50</u>

To a Vocal Student

Vocal Lessons, two a week, at the reduced fee granted to regular course students.....	\$ 64.00	\$200.00
Vocal Practice Room with use of piano, 3 half-hour periods a day, \$4.50 a quarter.....	18.00	18.00
Board and Room, 36 weeks.....	198.00	288.00
	<u>\$280.00</u>	<u>\$506.00</u>
Fixed Charges as above, added.....	110.50	110.50
Total	<u>\$390.50</u>	<u>\$616.50</u>

To a Violin Student

Violin Lessons, two a week, at the reduced fee granted to regular course students.....	\$ 80.00	\$120.00
Violin Practice Room, 4 hours daily.....	16.00	16.00
Board and Room, 36 weeks.....	198.00	288.00
	<u>\$294.00</u>	<u>\$424.00</u>
Fixed Charges as above, added.....	110.50	110.50
Total	<u>\$404.50</u>	<u>\$534.50</u>

To an Organ Student

Organ Lessons, one a week, at special rate.....	\$ 60.00	\$100.00
Organ Practice, one hour daily.....	30.00	64.80
Pedal Piano Practice, one hour daily.....	20.00	20.00
Board and Room, 36 weeks.....	198.00	288.00
	<u>\$308.00</u>	<u>\$472.00</u>
Fixed Charges as above, added.....	110.50	110.50
Total	<u>\$418.50</u>	<u>\$583.30</u>

An estimate for a student in the Course in Public School Music Methods is as follows:

FIXED CHARGES

Matriculation Fee.....	\$ 5.00
Theory Fee, \$32.50 a quarter.....	130.00
Incidental Fee, 50 cents a quarter.....	2.00
Text-books, Sheet Music, etc., estimated.....	12.00
Total Fixed Charges.....	<u>\$149.00</u>

VARIABLE CHARGES

	Minimum	Maximum
Vocal or Instrumental Lessons, two a week, at the reduced rate granted regular course students....	\$ 64.00	\$200.00
Practice, 3 half-hours to 3 hours daily.....	18.00	32.00
Board and Room, 36 weeks.....	198.00	288.00
	<u>\$280.00</u>	<u>\$520.00</u>
Fixed Charges, as above, added.....	149.00	149.00
Total	<u>\$429.00</u>	<u>\$669.00</u>

If the student comes to the Public School course with advanced standing in Harmony and Ear-training, and expects to complete the course in one year, the fixed charges of \$159.00 will be increased to \$199.00.

The maximum rates quoted include private lessons with the head instructors, and in case of piano and vocal study a choice of instructors will be found at rates varying between the two extremes. The cost of organ practice may also be varied.

In the item of board and room, accommodations can be found varying between the amounts stated. For accommodation in Chapin or Pearsons Halls, this item will be reduced to \$145.00 per annum, but it is necessary to make application many months in advance in order to secure rooms in these halls.

The above estimates include one literary study in the College of Liberal Arts or the Academy; but any additional studies there or in the School of Music are charged for at Special Student rates.

SELF-HELP

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston is peculiarly favorable for opportunities of self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been members of the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesman in the stores in Evanston or Chicago, canvassing, and many other occupations. The University publishes a leaflet on this subject which may be had by addressing the Registrar's Office, University Hall, Evanston.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in house-work. For several years past there have been more calls for such student help than could be supplied.

POSITIONS

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as a piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the

double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

RULES AND GENERAL INFORMATION

Students are required to register in the office of the School of Music at the beginning of each quarter, before taking lessons.

Students may enter at any time for the unexpired portion of a quarter, otherwise registration can be made only for a full quarter.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students may not appear in public performances without consent of their instructors.

Students may not continue in the theoretical courses without passing the examinations.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice three hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and returned to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs \$60.00 a year. More than one study costs the full tuition of \$100.00 a year.

To "Special Students" in the School of Music a single study in

the Academy costs \$39.50 a year. More than one study costs the full tuition of \$84.00 a year.

Students are advised to report at the office of the School of Music a day or two before the beginning of the term, as more favorable lesson and practice hours may then be secured.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail, as the officials of the School of Music are not on duty at all times in the summer.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application for time some months in advance of the fall opening. Make application to the Secretary.

Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

PETER CHRISTIAN LUTKIN,
Dean.

REGISTER OF STUDENTS FOR 1910-1911

Post Graduates

Bailey, Lura Mary	Melvin, Daisy.....Mound City, Mo.
Richland Center, Wis.	Murdock, Leita.....Streator
Biddle, Adalaine Merrill....Evanston	Shotwell, Elizabeth Liddell
Bredin, Elias Arnold.....Evanston	Evanston
Brenneman, Hedwig.....Evanston	Songer, Carl Anson.....Joliet
Flodin, Nellie Beulah.....Evanston	Stults, Walter Allen.....Evanston
Hanna, Janet Raureen....Evanston	

Undergraduates

Abbott, Blanche Du Bois...Chicago	Collier, Charles Perry.....Evanston
Ackerman, Merle....Monticello, Ind.	Combs, James Arthur.....Macon
Addy, Alma Katherine..Atlanta, Ga.	Congdon, Gertrude.....Evanston
Adler, Irene.....Oskaloosa, Ia.	Coye, Ethel.....Stevens Point, Wis.
Allen, Maude.....Wilmette	Crain, Ethelyn Lucille.Linton, N. D.
Ammermann, Inez Lillian	Crosier, Ethel Beatrice....Geneseo
Iron River, Mich.	Cummings, Jacqueline.....Evanston
Anderson, Della Mary..Clearfield, Pa.	Curtis, Cheryl Maria.....Sheffield
Anfinsen, Lyda Della.....Leland	Day, Gladys.....Evanston
Aronson, Franc.....Evanston	Dawson, Mary Ann...Rochester, Ind.
Ashby, Mary Margaret..Ladoga, Ind.	De Coudres, Mary.....Evanston
Atwell, Ruth Sarah.....Evanston	De Shazo, Jennie....Memphis, Tenn.
Austin, Electa Louise	De Shazo, Susie....Memphis, Tenn.
Ravenswood, Chicago	Dewey, Persis Vivian..Kenosha, Wis.
Baker, Blanche Irene	Dimock, Irene Helen.....Chicago
Junction City, Kan.	Dorris, Daisye Anna....Harrisburg
Baker, Margery Mae..Allegan, Mich.	Doughty, Wilmer Mar..Graham, Mo.
Baldwin, Florence Lucile	Driskill, Edith Lorena
Weyauwega, Wis.	Spearfish, N. D.
Ballew, Martha Kathryn...Evanston	Dudley, Marjorie Eastwood.Evanston
Barlow, Louise Terry....Oak Park	Dutton, Edith
Bass, Katharine May	Winnipeg, Manitoba, Canada
Memphis, Tenn.	Eberhardt, Georgiana F....Chicago
Bate, Jessie Thompson	Emerson, Rose Cecelia....Evanston
Ravenswood, Chicago	Enright, Mary.....Chicago
Beall, Yolande F.....Princeville	Erzinger, Marguerite Frances
Beddow, Opal.....Waukon, Ia.	San Diego, Cal.
Bell, Pauline Hortense....Kewanee	Evans, Kathryn Lily....Muscodia, Wis.
Belknap, Charlotte Brainard	Eversz, Winifred.....Evanston
Evanston	Fabian, Margaret.....Evanston
Bentley, Hazel Eilers.Fort Dodge, Ia.	Falcon, Myrtle Nightingale.Evanston
Bergen, Fredrica Grace	Foote, Sheldon Burnham
Summerfield, Kan.	Parkersburg, Ia.
Berry, Loretta.....Evanston	Freese, Bernice.....Nippauee, Ind.
Bilsland, Leota.....Covington, Ind.	Frisbie, Roger Corr.....Evanston
Bjorgo, Selma Marie	Gardner, Ancinette.....Evanston
Thompson, N. D.	Gostelow, Anna Belle..Prophetstown
Blodgett, Vesta Electa.....Chicago	Greeley, Martha Helen....Winnetka
Boardman, Ethel Lee	Greene, Fern Emily.....Woodstock
Arkansas City, Kan.	Grimes, Cora Daisy....Allerton, Ia.
Bonbright, James.....Evanston	Hackney, Minnie Erickson
Bortan, Helen Wills.....Evanston	Ravenswood, Chicago
Boyd, Mary Frances....Delphi, Ind.	Hall, Charles Ernest....Dayton, Va.
Brawthen, Lillian Georgine..Chicago	Hall, Lysle Griffith....Galen, Mich.
Brown, Elizabeth.....Evanston	Hall, Margaret Augusta....Evanston
Brown, Vesta Verne.....Peoria	Halpin, Lois Mae
Bruce, Jean Kathryn	Rogers Park, Chicago
Rogers Park, Chicago	Hamilton, James..Birmingham, Ala.
Bullis, Carleton Henry	Hammond, Elizabeth Strong
Milwaukee, Wis.	Evanston
Campbell, Marvene Goldie...Chicago	Hancock, Lillian Mae....Clinton, Ia.
Carlton, Edith Marion.Laurium, Mich.	Harden, Josie Dea.....Utica, Neb.
Carter, Florence Gertrude	Harper, Mary Ellen...Unionville, Mo.
Union City, Ind.	Harris, Gladys.....Pembina, N. D.
Carter, Gertrude.....Evanston	Harris, Isabel W.....Evanston
Cate, Samuel Melzer..Hammond, La.	Harter, De Lelia.....Evanston

Hebbethwaite, Anna Kathryn.....Evanston
Heidemann, Esther Anna Priscilla.....Waterloo, Wis.
Hibbard, Iris Marion.....Galesburg
Hoff, Reva Clair.....Danville
Hollett, Eloise.....Evanston
Houston, Gertrude.....Joliet
Howat, Mary Agnes.....Clarksville, Mo.
Hoyt, Clara Maude.....Decorah, Ia.
Hunfreville, Lillian.....Waterville, Kan.
Hunter, Rollin Rock.....Memphis, Tenn.
Hutchison, Eva Jeanne.....Canton, O.
Hyde, Violet Marguerite.....Beaver, Pa.
Illsley, Harriet Mather.....Evanston
Irwin, Alma Mabel.....Oak Park
Irwin, Mary Louise.....Tarlton, O.
Jacoby, Ella.....Dindurn, Sask., Canada
James, Helen Dickson.....Urbana
Jenkins, Marie Agnes.....Peoria
Jennings, Ethel Sake.....Chicago
Johnson, Marcia.....Cornell
Jones, Edith Maldwyn.....Minneapolis, Minn.
Kanno, Bun.....Sendai, Japan
Kappes, Marion.....Evanston
Karlsion, Elvina Dorothy.....Gothenburg, Neb.
Kennedy, Laura Dawes.....Collins, Ia.
Kennedy, Neva Grace.....Coldwater, Mich.
Kimball, Marjorie Weston.....Evanston
King, Bessie De Long.....Harvard
Klatt, Genevieve Hedwig.....Lincoln
Klein, Lillian.....Chicago
Klopp, Adah Eulalia.....Omaha, Neb.
Knoll, Mary Teckla.....Union City, Ind.
Knox, Mary Louise.....Sheffield
Kuby, Genevieve Campbell.....Chicago
Lambert, Jessie.....Austin, Chicago
Larson, Lucy Mathilde.....Bloomer, Wis.
Leffler, Ruth Allison.....Marshalltown, Ia.
Leigh, Maurice Chaffee.....Evanston
Lennox, Fannie Rose.....Marshalltown, Ia.
Ling, Clara Gertrude.....Sheldon, Ia.
Ling, Edith Maude.....Sheldon, Ia.
Linterman, Jennie.....Chicago
Loudenback, Henry Hanson.....Centralia, Kan.
Louthan, Ethelyn.....Canton, Mo.
Lutton, Charles Edwin.....Chicago
Maxheimer, William Albert.....Mt. Pulaski
McAdams, Celia S.....Chicago
McCourt, Esther Mildred.....Portland, Ore.
McNeill, Cherrill.....Evanston
McWhorter, Gardner Alpheus.....Omaha, Neb.
Merrill, Helen Irene.....Chicago
Miranda, Max Garver.....Walkerton, Ind.
Mollring, Leota Marcella.....Wakefield, Neb.
Mondereau, Le Roy.....Meadville, Pa.
Moon, Zella Blanche.....Evanston
Moore, Mary Emma.....Oregon, Mo.
Moore, Mary Rebecca.....Tolono
Mulholland, Elizabeth Artlissa.....Rogers Park, Chicago
Munyer, Abraham Elias.....Chicago
Myers, Gladys Ruth.....Sheldon, Ia.
Nelson, Russell Clement.....Albert Lea, Minn.
Nisbet, Ethel Alvira.....Rollo
Ogilvy, Jessie Frances.....
O'Hara, Florence M. Hoffman.....Rogers Park, Chicago
O'Hare, Mae Eleanor.....Evanston
Olson, John Sigvard.....Peru, Ind.
Opie, Nannie.....Trivoli
Pace, Charles Anderson.....Ravenswood, Chicago
Padgett, Helen Ryburn.....Ottawa
Patton, Corinne Moore.....Catlettsburg, Ky.
Paxton, Lucile Proctor.....Kansas
Pike, Hazel Eugene.....Bristol, Wis.
Preston, Eva Emeline.....Strawberry Point, Ia.
Rabette, Mary Josephine.....Chicago
Raymond, Margaret.....Evanston
Reid, Marjorie.....Evanston
Reyerson, Rita Grace.....Mayville, N. D.
Richards, Grace Ruth.....Lena
Riley, Bess.....Arkansas City, Kan.
Robinson, Marguerite Rose.....Hampton, Ia.
Rohm, Cora.....Rockville, Ind.
Ross, Mildred.....Chicago
Russell, Levi Douglas.....Chicago
Russell, Martha Stockton.....Evanston
Saucerman, Ruth Irene.....Rock Grove
Seaman, Maurice Lewis.....Battle Creek, Mich.
Shane, Ina Mabel.....Syracuse, N. Y.
Sigmond, Luverne Nelson.....Zumbrota, Minn.
Sivright, Susan.....Hutchinson, Minn.
Smith, Angeline Elise.....Marlette, Mich.
Smith, Helen Myrle.....Grand Junction, Colo.
Smith, Lenore Dorothea.....La Grange, Ind.
Smith, Rebecca.....Beloit, Wis.
Sorensen, Anna Elene.....Chicago
Spencer, Marjorie Elizabeth.....Kansas City, Mo.
Steever, Frances Horton.....Highland Park
Stewart, Florence Verle.....Kewanee
Stinson, Jeannette Margaret.....Rogers Park, Chicago
Stringham, Edwin John.....Kenosha, Wis.
Strong, Bethena Pavey.....Evanston
Stuart, Helen Edna.....Wall Lake, Ia.
Studley, Violette Hazel.....Reddick
Suhs, Anne Katherine.....Waupaca, Wis.
Sweet, Genevieve Ellen.....Evanston
Switzer, Vera Aline.....Farina
Sylvester, Nettie Hazel.....Plainview, Minn.
Taecker, Bertha Louise.....Watertown, S. D.
Taylor, Florence.....Evanston
Thrasher, Sarah Ellen.....Kewanee
Uhl, Willis Lemon.....Angola, Ind.
Vail, Marjorie Fleming.....Dixon
Vanderlip, Charles.....Niagara Falls, N. Y.
Vernon, Eleanor Eugenia.....Chicago
Waite, Ella Marie.....Delavan, Wis.

- Holton, Mary Ward
Indianapolis, Ind.
- Hoon, Lillie Mae.....Evanston
- Hoover, Albert Cyrus..Genoa, Neb.
- Horsman, Mrs. A. V.....Winnetka
- Hudson, Beatrice Mellor..Wilmette
- Hurford, Jean.....Glencoe
- Hurt, Ruth Anna.....Chanute, Kan.
- Jacobsohn, Herman.....Evanston
- James, Hubert Edgar.....Evanston
- James, Maurice Alton.....Evanston
- Jensen, Evelyn Marie.....Evanston
- Johnson, Parkman.....Evanston
- Johnson, Romola.....Evanston
- Jones, Glenna.....Kingston, Mo.
- Jones, Mabel Anne.....Evanston
- Jordan, Viola...Edgewater, Chicago
- Keating, Florence Alice...Evanston
- Keen, Evelyn Hutt.....Evanston
- Keller, Jessie Ruth.....Evanston
- Kenney, Catherine
Edgewater, Chicago
- Kimbark, John Rice.....Evanston
- Kirk, Fredericka Victoria..Evanston
- Kirk, Grace Madeline....Evanston
- Kirk, Ysobel Georgina....Evanston
- Kirkpatrick, Blaine Evron..Raub, Ind.
- Koerber, Barbara.....Winnetka
- Lambert, Helen.....Austin, Chicago
- Leach, Irmgarde B.
Rogers Park, Chicago
- Leach, Margaret Fannie
Rogers Park, Chicago
- Lease, Lucy Mae.....Evanston
- Lewin, Pauline.....Chicago
- Little, BessieEvanston
- Lloyd, Priscilla.....Miller, S. D.
- Loehr, Adele Marie.....Carlville
- Longley, Harry Sherman Munkler
Evanston
- Ludlow, George Hartwell..Evanston
- MacBeth, Olive Mabel..Shelby, Neb.
- Marvin, Marie Bianca....Evanston
- Matz, Charles.....Hubbard Woods
- Matz, Emily.....Hubbard Woods
- McBride, Quinnetta Kell
Rogers Park, Chicago
- McCague, Margaret Harriet..Chicago
- McCague, Mary Gertrude
Omaha, Neb.
- McCane, Beulah Esther....Evanston
- McCordic, Christine Ruth..Winnetka
- McGuire, Florence Louise
Rogers Park
- McKee, Fae.....Evanston
- McKenzie, Louise.....Chicago
- McCartney, Fanny.....Evanston
- Merritt, Louise Annetta...Magnolia
- Mertz, Ella Leona...Downers Grove
- Meyer, Mary Bailey.....Evanston
- Middlekauff, Marjorie May
Edgewater, Chicago
- Miller, Esther MacDowell..Evanston
- Miller, Esther Pearl...Eureka, Kan.
- Miller, Mary Cleo..Beaver City, Okla.
- Mitchell, Nellie.....Wilmette
- Morser, Elamae Elsie....Evanston
- Moser, Helen.....Eldora, Ia.
- Mumford, Grace Roselyn..Evanston
- Nelson, Adeline Rebecca
Madison, Wis.
- Newell, Florence Eleanor..Monticello
- Nye, Edith Amelia.....Evanston
- O'Donnell, Ella Mae
Rogers Park, Chicago
- Osborn, Effie Bell.....Edwardsville
- Osborne, Marion.....Evanston
- Packard, Joseph Allyn
Rogers Park, Chicago
- Packard, Vernon Wing
Rogers Park, Chicago
- Pardun, Walter David..Clarion, Ia.
- Pasqual, Esteban Veranes
Highland Park
- Passow, Dorothy
Rogers Park, Chicago
- Passow, Elmer..Rogers Park, Chicago
- Passow, Lauretta
Rogers Park, Chicago
- Passow, Lawrence Fuellgraff
Rogers Park, Chicago
- Passow, William Fuellgraff
Rogers Park, Chicago
- Patterson, Clinton Crissey..Marengo
- Patty, Nella Mae.....Oneida
- Perkins, Eleanor Ellis....Evanston
- Peterson, Mattie Eleanor
Saronville, Neb.
- Peterson, Ruth Katherine
Dubuque, Ia.
- Plank, Margaret Kilbourne
Rochester, Ind.
- Prescott, Theodore B.....Chicago
- Pritchard, Fannie Isabelle..Geneseo
- Pritchard, June.....Hinsdale
- Prouty, Frances Lillian
Des Moines, Ia.
- Randall, Winslow H.....Harvey
- Richardson, Lucy.....Evanston
- Rigby, Cecil Collin.....Winnetka
- Robinson, Laura Ann
Coldwater, Mich.
- Roche, Adelaide Talbot...Evanston
- Rood, Alice Quan.....Evanston
- Rosendahl, Eleanor Violet..Evanston
- Rosenfield, John Mandel..Evanston
- Rosenfield, William Mandel
Evanston
- Ross, Lillian Adelaide...White Hall
- Sauer, Frank Joseph.....Evanston
- Saurer, Harold Dale..Bluffton, Ind.
- Schell, Helen Henrietta
Mt. Pleasant, Ia.
- Schultz, Edmee..Edgewater, Chicago
- Shanahan, Bessie Leora
South Bend, Ind.
- Sherman, Robert Trowbridge
Evanston
- Short, Ruth Henscil..La Grange, Ind.
- Simonds, Marshall Garfield..Chicago
- Simonsen, Richard Lindgren
Evanston
- Six, Mary Myrtle.....Perry
- Smith, Marion A.....Evanston
- Smoot, Evelyn Alice.....Evanston
- Spang, Genevieve Margaret
Georgetown
- Spielman, Helen Louise
Topeka, Kan.
- Stabler, Jesse Lee.....Neponset
- Stacey, Grace Regina....Evanston
- Stanbery, Helen Clark....Evanston
- Starr, Mrs. Homer Worthington
Winnetka

Stockley, Florence Alberta	Wagner, Frederick Cortland
Cove, Wash.	Chesterton, Ind.
Swartz, Jerrold Franklin...Evanston	Walker, Dora Avis...Delavan, Wis.
Sykes, Marian Chandler...Evanston	Walker, John Daniel.....Chicago
Sylvester, Nellie Emilo	Wallenius, Irene Louise...Evanston
Surprise, Neb.	Walsh, Margaret Ingraham
Taylor, Elda Mary.....Evanston	Holland, Mich.
Thompson, Marguerite....Wilmette	Walter, John Lorenzo....Evanston
Tietjens, Mrs. Eunice.....Evanston	Ward, Walter Tallmadge...Onarga
Trowbridge, Carolyn ....Evanston	Warner, Marian Frances...Rossville
Tucker, Marie Louise....Winnetka	Wells, James Hutchison...Evanston
Trowbridge, Jessie.....Evanston	Wertenberger, Ivan...Webster, N. D.
Troxell, Edward Leffingwell	Weston, Josephine Lambertson
Payson, Utah	Evanston
Tuck, Albert Edward...Greeley, Colo.	Whiting, Kate Ingalls....Evanston
Turner, Rita Leora.....Chicago	Whitman, Antoinette Abel...Wilmette
Underwood, Plerson.....Evanston	Williams, Helen Woodbridge
Urbain, Lea Fantine.....Du Quoin	Evanston
Van Vlissingen, Eleanor Dorothy	Woodmansee, Letha .....Evanston
Evanston	Wright, Edward Milton...Evanston
Wade, Lavilla.....Mt. Vernon, Ind	Yard, Sarah Miller.....Evanston
	Young, Barbara Starratt...Chicago

APPENDIX

PROGRAM OF THIRD FESTIVAL OF THE CHICAGO NORTH
SHORE FESTIVAL ASSOCIATION, MAY, 1911

FIRST CONCERT

THURSDAY, MAY 25, 1911, 8:15 P. M.

Conductor: MR. LUTKIN

"Judas Maccabaeus".....Handel

SOLOISTS

Mrs. Mabel Sharp Herdien, Soprano Mr. Reed Miller, Tenor
Miss Janet Spencer, Alto Mr. Clarence Whitehill, Bass
Full Chorus and Orchestra

SECOND CONCERT

FRIDAY, MAY 26, 1911, 8:15 P. M.

Conductor: MR. STOCK

SOLOISTS

Mme. Alma Gluck, Soprano Mme. Louise Homer, Contralto
The Entire Theodore Thomas Orchestra

Overture to "Oberon".....Weber
Aria, "Che Faro Senza Euridice".....Gluck

(From "Orfeo")

Mme. Homer

Symphonic Poem, "The Moldau".....Smetana
Aria, "Depuis le Jour," from "Louise".....Charpentier

Mme. Gluck

Variations and Finale, from Suite No. 3, Opus 55.....Tschaikowsky

INTERMISSION

Songs—

Er Ist's.....Schumann
Der Nussbaum.....Schumann
Die Allmacht.....Schubert

(Orchestrated by Frederick Stock)

Mme. Homer

Hungarian Rhapsody, No. 2.....Liszt
Duet, "Quis est Homo," from "Stabat Mater".....Rossini

Mme. Gluck and Mme. Homer

Festival March and Hymn to Liberty.....Stock

THIRD CONCERT

SATURDAY, MAY 27, 1911, 2:15 P. M.

(Young People's Matinee)

Conductors: MR. STOCK and MR. LUTKIN

SOLOISTS

- Mme. Louise Homer, Contralto
 Children's Chorus of 1,200 Voices
 The Entire Theodore Thomas Orchestra
- March, "Rakoczy".....Berlioz
 Children's Chorus—
 a. When Flow'rets Bud and Bloom (Trio).....Abt
 b. Soldiers' Chorus from "Faust" (Boys).....Gounod
 c. Spring Song (Girls).....Mendelssohn
 Suite, "Die Königskinder".....Humperdinck
 Prelude, Hellafest and Children's Dance
 Aria, "Nobil Donna e Tanto Onesta," from "Les Huguenots".....Meyerbeer
 Mme. Homer
 Concert Waltz No. 1, Opus 47.....Glazounow
 Aria, "Celeste Aida," from "Aida".....Verdi
 Mr. Miller

INTERMISSION

- Prize Cantata, "May".....Busch
 Children's Chorus
- Six Children's Songs—
 a. "Love Me, I Love You"
 b. "Boats Sail on the River"
 c. "In the Meadow, What in the Meadow?"
 d. "The Dog Lies in His Kennel"
 e. "A Pocket Handkerchief to Hem"
 f. "Minnie and Mattie and Fat Little May".....Sidney Homer
 (Orchestrated by Frederick Stock)
 Mme. Homer
- Suite No. 2, "The Wand of Youth".....Elgar
 March, Moths and Butterflies
 The Tame Bear, The Wild Bears
- Three Patriotic Songs—
 Battle Hymn of the Republic
 America, The Beautiful.....J. S. Fearis
 America
 Children's Chorus

FOURTH CONCERT

SATURDAY, MAY 27, 1911, 8:15 P. M.

Conductor: MR. LUTKIN

SOLOISTS

- "Caractacus"Elgar
- Mme. Alma Gluck, Soprano
 Mr. George Hamlin, Tenor
 Mr. Clarence Whitehill, Bass
 Mr. Horatio Connell, Bass
 Full Chorus and Orchestra

List of Choral and Orchestral Works performed at the two former festivals of the Chicago North Shore Festival Association:

Choral Works

"Dettingen" Te Deum.....	Handel
Cantata for Children's Voices, "Into the World".....	Benoit
"Elijah"	Mendelssohn
"Samson and Delilah".....	Saint-Saens
Cantata for Children's Voices, "A Legend of Bregenz".....	Bendall
The "Manzoni" Requiem Mass.....	Verdi

Orchestral Works

Festival Overture and Choral Finale.....	Arne Oldberg
Fifth Symphony.....	Beethoven
March and Chorus from "Tannhäuser".....	Wagner
Overture, "Liebesfrühling".....	Georg Schumann
Largo from New World Symphony.....	Dvorak
Symphonic Poem, "La Belle au Bois Dormant".....	Bruneau
Intermezzo and Perpetuum Mobile, Op. 39.....	Moszkowski
Wotan's Farewell and Magic Fire Scene.....	Wagner
Military March, "Pomp and Circumstance".....	Elgar
Nocturne and Scherzo, from "Midsummer Night's Dream".....	Mendelssohn
Valse and Finale, "Ruses d'Amour," Op. 61.....	Glazounow
Picturesque Suite.....	Alfred G. Wathall
Dramatic Overture, "Paola and Francesca".....	Arne Oldberg
Andante Cantabile, from Symphony No. 5, Op. 64.....	Tschaikowsky
Introduction to Act III, "Lohengrin".....	Wagner
Waldeweben, from "Siegfried".....	Wagner
Ride of the Valkyries, from "Die Walkure".....	Wagner
Prelude to "Die Meistersinger".....	Wagner
Overture to "Merry Wives of Windsor".....	Nicolai
Invitation to the Dance.....	Weingartner-Weber
Overture to "Donna Diana".....	Reznicek
"The Bee".....	Schubert
Humoresque	Dvorak

List of Artists at the two former festivals of the Chicago North Shore Festival Association:

Sopranos

Perceval Allen
Jane Osborn-Hanna

Tenors

Dan Beddoe
Evan Williams
William B. Ross

Contraltos

Ernestine Schumann-Heink
Margaret Keyes
Rose Lutiger-Gannon

Basses and Baritones

Arthur Middleton
David Bispham
Albert Borroff
Marion Green
Allen Hinckley

Conductors

Peter Christian Lutkin
Frederick Stock
Arne Oldberg
Barbara Ann Russell

EVANSTON MUSICAL CLUB

In the past sixteen years the following important works have been given, several of which have received their performance first in the West at the hands of the Club:

Handel, "Messiah," 17 times.
Mendelssohn, "Elijah," 4 times; "Hymn of Praise."
Haydn, "Creation," twice; "The Seasons."
Rossini, "Stabat Mater."
Verdi, "Requiem Mass," twice.
Coleridge-Taylor, "Hiawatha's Wedding Feast," 3 times; "Departure of Hiawatha;" "Death of Minnehaha;" "Endymion's Dream."

Brahms, "Song of Destiny;" "A German Requiem," 3 times.
 Dvorak, "Te Deum" in G; "Stabat Mater."
 Sullivan, "Prodigal Son," "Golden Legend," twice.
 Cowen, "St. John's Eve," 3 times; "John Gilpin's Ride."
 Elgar, "Caractacus," 3 times; "King Olaf," "The Black Knight."
 Bach, Cantata, "Jesu, Priceless Treasure," Christmas Oratorio, selections.
 Mackenzie, "Dream of Jubal."
 Franck, "The Beatitudes," twice.
 Bath, "The Wedding of Shon Maclean."

The following prominent artists have appeared at its concerts:

Sopranos

Lillian Blauvelt	Helen Buckley	Luella Chilson-Ohrman
Corinne Moore Lawson	Minnie Fish Griffin	Shanna Cumming
Jane Osborn-Hannah	Lillian French Read	Genevieve Clark Wilson
Sibyl Sammis		Alice Verlet
Mabel Sharp Herdien	Lucile Stevenson Tewksbury	

Contraltos

Muriel Foster	Christine Miller	Mabelle Crawford
Eleanor Kirkham	Jessie Lynde Hopkins	Rose Lutiger-Ganpon
Sue Harrington Furbeck		

Tenors

George Hamlin	Ellison Van Hoose	Alfred D. Shaw
E. C. Towne	Glenn Hall	
Edward Johnson	John B. Miller	Frank Ormsby
Holmes Cowper	Edward Strong	Garnett Hedge

Baritones and Basses

Charles W. Clark	Forrest Dabney Carr	Gustav Holmquist
Frederick Martin	Arthur Middleton	Albert Janpolski
Geo. Ellsworth Holmes	Arthur Van Ewyk	Marion Green
Joseph Baernstein	Gwilym Miles	Albert Borroff
William Howland	John T. Read	

Violinists

Henri Marteau	Max Bendix	Leonora Jackson
---------------	------------	-----------------

Violoncellists

Bruno Steindel	Leon Stern
----------------	------------

Organist

Frederick Archer

Pianists

Fanny Bloomfield Zeisler	Arne Oldberg
--------------------------	--------------

ARTISTS' SERIES CONCERTS

In the past eight years the following artists and organizations have appeared:

Organizations

The Kneisel Quartette, twice
 The Pittsburgh Orchestra
 Wood-wind Quartette from Thomas Orchestra, twice
 The University String Quartette, 35 times
 Arnold Dolmetsch Company

Singers

Minnie Fish Griffin, soprano
 Glenn Hall, tenor, 3 times
 George Hamlin, tenor, twice
 Ellison Van Hoose, tenor
 Albert Janpolski, baritone, twice
 Cecil Fanning, baritone

Gwilym Miles, baritone, twice
 William Howland, baritone
 Muriel Foster, contralto
 Isabelle Bouton, mezzo-soprano
 Frieda Langendorff, mezzo-soprano
 Alice Merritt Cochrane, soprano

Pianists

Arthur Hochman
 Allen Spencer
 Augusta Cottlow, twice
 Arne Oldberg

Silas G. Pratt
 Katharine Goodson
 Sigismond Stojowski, twice

Violinists

Leopold Kramer

Ludwig Becker

Violoncellists

Bruno Steindel, twice

Day Williams

Organists

George W. Andrews

Clarence Eddy

CHAMBER MUSIC

The following is a list of Chamber Music given during the past sixteen years by the School of Music String Quartette, assisted by members of the Faculty and others:

- Bach, Concerto for two Violins; Concerto Grosso (Brandenburg No. 6); Sonata, C major, for 'Cello.
 Bargiel, String Quartette, No. 3, Op. 15; Trio for Piano, Violin and 'Cello, Op. 6, No. 1; No. 3
 Beethoven, String Quartette, Op. 18, Nos. 1, 2, 4, 5, 6; Op. 59, Nos. 1, 2, 3; Op. 95, 74; and String Trio, Op. 9, No. 3; Trio for Piano, Violin and 'Cello, Op. 97; Serenade for Violin, Viola and 'Cello, Op. 8; Serenade for Flute, Violin and Viola, Op. 25; Septette for Clarinet, Bassoon, Horn and Strings, Op. 20 (four movements; the wind instruments supplied upon the organ); Concerto for Violin, Op. 61 (first movement with Leonard Cadenza); Sonata for Piano and Violin, Op. 47; Sonata, Op. 69, for Piano and 'Cello; Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16; Variations, from Quartette, Op. 18, No. 5.
 Borodine, Serenade Espagnole for Strings.
 Brahms, Quintette for Piano, two Violins, Viola and 'Cello, Op. 34; Op. 111; Sextette for Strings, Op. 18; String Quartette, Op. 51, Nos. 1, 2 and 3; Sonata for 'Cello and Piano, Op. 99, two movements; Piano Quartette, Op. 26; String Quartette, Op. 67; String Quintette, Op. 88; Trio for Piano, Violin and 'Cello, Op. 101; Trio for Piano, Violin and Waldhorn, Op. 40; Quartette for Piano, Violin, Viola and 'Cello, Op. 25.
 Chopin, Polonaise for 'Cello and Piano, Op. 3.
 Debussy, Claude, String Quartette, Op. 10.
 Dvorak, String Quartette, Op. 51; Quintette for Piano, two Violins, Viola, 'Cello, Op. 81; Bagatelles for two Violins, 'Cello and Organ, Op. 47, Op. 95; Quartette in C major, Op. 61; Terzetto for two Violins and Viola; String Quartette, Op. 96; Op. 80; Dumky Trio, for Piano, Violin and 'Cello; Trio for two Violins and Viola, Op. 74; Adagio, from 'Cello Concerto, Op. 104; Trio for Piano, Violin and 'Cello, Op. 65.

- Elander, Charles, Minuet for Strings.
 Foote, Arthur, Quintette for Piano and Strings, Op. 38.
 Franck, Cesar, Sonata for Piano and Violin; Quintette for Piano and Strings, F minor. Scherzo, from Quartette in D.
 Gade, Trio for Piano, Violin and 'Cello, Op. 42.
 Godard, Trio for Piano, Violin and 'Cello, Op. 72.
 Goldmark, Quintette for Piano, two Violins, Viola and 'Cello, Op. 30.
 Golterman, Concertstueck for 'Cello, 65.
 Greig, Sonata for Piano and Violin, Op. 45, Op. 13; String Quartette, G minor, Op. 27.
 Harris, Hubbard W., Sonata for 'Cello and Piano (second and third movements).
 Handel, Sonata for Piano and Violin, A major; Sonata for two Violins; Passacaglia for Violin and 'Cello.
 Haydn, String Quartette, Op. 77, No. 1; Op. 76, No. 5; Op. 20, No. 4; Kaiser Quartette, Op. 76, No. 3.
 Herzogenberg, Quintette for Oboe, Clarinet, French Horn and Bassoon, E flat major.
 Hoffman, Sonata for Violin and Piano, Op. 67.
 Knapp, Harold E., String Quartette in C major.
 Leonard, Duo de Concert, for Violin and 'Cello.
 Liadow, Scherzo for Strings.
 Lutkin, P. C., Trio for Piano, Violin and 'Cello, Op. 1 (second movement); Andante for Violin and Orchestra, Op. 6.
 Mendelssohn, String Quartette, Op. 12, No. 1; Trio for Piano, Violin and 'Cello, Op. 66; Op. 49; Sonata for 'Cello and Piano, Op. 45, No. 1.
 Mozart, Quintette for Clarinet and Strings; String Quartette, No. 14; String Quintette, No. 6; String Quartette, No. 17; Divertimento, for Violin, Viola and 'Cello.
 Oldberg, Arne, String Quartette, C minor, No. 1; String Quartette in D, No. 2; Trio for Piano, Violin and 'Cello, E minor; Piano Concerto, Op. 17; Quintette for Piano, two Violins, Viola and 'Cello, B minor; Quintette for Piano, two Violins, Viola and 'Cello, C sharp minor, Op. 24; Quintette for Piano, Oboe, Clarinet, French Horn and Bassoon, E flat major; Concerto for French Horn, E flat major.
 Protheroe, Daniel, String Quartette, A minor, Op. 52.
 Rubinstein, Sonata for 'Cello and Piano, Op. 18; Sonata for Violin and Piano, Op. 13 (first movement); String Quartette, Op. 17, No. 3.
 Saint-Saens, Quintette for Piano and Strings, Op. 14; Trio for Piano and Strings, Op. 18.
 Schubert, Charles, Andante and Caprice for 'Cello.
 Schubert, String Quartette, Op. 29; String Quartette, D minor; String Quintette, Op. 163; Trio for Piano, Violin and 'Cello, Op. 99, Op. 100 (two movements); Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114; Op. 161 (first movement).
 Schuett, E., Walzer Maerchen, for Piano, Violin and 'Cello, Op. 54; Suite, Op. 44, for Piano and Violin.
 Schumann, String Quartette, Op. 61, No. 2; Quintette for Piano, two Violins, Viola and 'Cello, Op. 44; Quartette for Piano, Violin, Viola and 'Cello, Op. 45, Op. 47; String Quartette, Op. 41, No. 2, No. 3; Trio for Piano, Violin and 'Cello, Op. 63.
 Sinigaglia, L., Concert Etude, Op. 5.
 Strauss, Richard, Sonata for Piano and 'Cello, Op. 6.
 Svendsen, Allegro Scherzando.
 Tschalkowsky, String Quartette, Op. 11; Trio for Piano, Violin and 'Cello, Op. 50.
 Von Dohnanye, String Quartette, D flat, Op. 15.
 Wathall, A. G., Suite for Strings.
 Weber, Concerto for Clarinet, Op. 75 (Orchestra part arranged for Organ and Strings).
 Weber, Josef Miroslav, String Quartette in B minor.
 Weidig, Adolf, String Quartette, A major.
 Wolf, Hugo, String Quartette, "Italienische Serenade."

THE A CAPPELLA CHOIR

During the past four years the A Cappella Choir has sung the following compositions:

Popule meus	}	.....Palestrina
Gloria Patri		
Adoramus te Christe		
Tu es Petrus		
Tenebrae factae sunt		
O Bone Jesu	}	.....Orlando di Lasso
Kommt mein Gespons		
Matona, lovely Maiden		
Jesu dulcis memoria		.....Vittoria
Exultate Deo		.....Scarlatti
Selection from Motette; "Jesu, Priceless Treasure"		.....Bach
O Villanella		.....Claude le Jeune
Down in a Flowery Vale		.....Festa
Lo, Now a Rose e'er Blooming		.....Praetorius
Kyrie eleison		.....12th Century Plain Song
O Filli et Fillæ		.....Ancient Hymn-tune
Sumer is icumen in		.....Ancient English Round
Since First I Saw Your Face		.....Thomas Ford
Now Is the Month of Maying		.....Thomas Morley
Alla trinita beata		.....Traditional Hymn
Come, Dorothy, Come		.....Swabian Folksong
The Keel Row		.....Border Folksong
Charlie Is My Darling		.....Old Scotch Folksong
Dalekarlien Dance (Harken, Gentle Maiden)		.....Swedish Folksong
Brunette		.....17th Century French
Listen Lordings Unto Me		.....English Traditional
Cradle Song. Edited by Franz Wuellner		.....German Folksong
Silent, O Moyle, Be the Sound of Thy Waters		.....Old Irish
Presentation of Christ in the Temple		.....Johann Eccard
Creation's Hymn		.....Beethoven
Quando corpus (Stabat Mater)		.....Rossini
Ave Verum		.....Gounod
All Among the Barley		.....Elizabeth Stirling
On High the Stars Now are Shining		.....Rheinberger
Hunting Song (Rise, Sleep No More)		.....Benedict
God So Loved the World (Crucifixion)		.....Stainer
The Waits		.....Saville
O Gladsome Light		.....Sullivan
So Happy in Thine House		.....O. Thomas
You Stole My Love		.....Macfarren
Lord, for Thy Tender Mercy's Sake		.....Farrant
Sleep, Holy Babe		.....J. B. Dykes
O Savior of the World		.....John Goss
The Mellow Eve is Gliding		.....A. J. Holden
God Is a Spirit		.....Bennett
Full Fathom Five		.....Wood
Corydon Arise (Six Elizabethan Pastorals)	}	.....C. Villiers Stanford
Sweet Love for Me (Six Elizabethan Pastorals)		
Evening (Intermezzo)		.....Lassen
Two Lovers		.....Hecht
A Legend	}	.....Tschaikowsky
Hymn to the Trinity		
Cherubim Song		
Farewell to Summer		.....Brahms
Sunrise		.....Taneyef
'Round the Good Father's Door		.....Arkhangelsky
Around Us Hear the Sounds of Even		.....Dvorak
A Joyful Christmas Song	}	.....Gevaert
The Magi Kings		
Christmas Song (Three Kings Have Journeyed)		.....Cornelius
Three Old Bohemian Christmas Carols		.....Carl Riedel
Night Whispers		.....W. von Moellendorff
Ave maris stella		.....Grieg

The Brook		MacDowell
Northern Slumber Song		
Come, Sleep		Alfred G. Wathall
Serenade (with 'Cello obligato)		Arenski
Awake, Awake		Granville Bantock
On Himalay		
As Torrents in Summer (King Olaf)		Edward Elgar
Northwestern University Hymn (Quaecumque sunt vera)		Haydn-Lutkin
Choral Blessing (The Lord Bless You)		
The Day Is Past and Over	}	
I Will Sing of Thy Power		
Child Jesus Comes from Heavenly Height		Lutkin
Like as a Father Pitieth His Children		
Night Song		
There's a Song in the Air		
I Will Lift Up Mine Eyes		
A Song of St. Francis		Grant-Schaefer
Noel		

SOME OF THE PROGRAMS OF THE YEAR 1910-1911

ARTISTS' SERIES

CLARENCE EDDY, Organist

1. Fantasia and Fugue in G minor.....J. S. Bach
2. (a) Prelude in D minor.....Louis Nicolas Clerambault
- (b) "Sœur Monique" (Rondo).....Francois Couperin
3. Toccata in F major (New).....Thomas J. Crawford
4. (a) Pastorale, Op. 59, No. 2. }
- (b) Benedictus, Op. 59, No. 9 }
5. (a) "The Hour of Devotion," Op. 132, No. 4 }
- (b) "The Hour of Joy," Op. 132, No. 5 }
1. Prelude, Fugue and Variations, Op. 18.....Cesar Franck
2. "Consolation" (New).....Arpad Laszlo
3. (a) "Benediction Nuptiale" (New).....J. Frank Frysinger
- (b) "Caprice Heroique" (New).....Joseph Bonnet
4. "Love Song," from the Indian Suite.....Edward MacDowell
5. (a) "The Wedding Vow" } (New).....Giuseppe Ferrata
- (b) "Wedding March" }

SIGISMOND STOJOWSKI, Pianist

Chromatic Fantasy and Fugue		Bach
Les Barricades mystérieuses		Couperin
Gavotte variée		Rameau
Le Coucou		Daquin
Pastorale	}	
Capriccio		Scarlatti
Sonata, Op. 57 (Appassionata)		Beethoven
Ballade, A flat major	}	
Nocturne, C minor		
Two Studies		Chopin
Scherzo, C sharp minor		

CECIL FANNING, Baritone

The Accompaniments by H. B. Turpin

Air from "Mohammed II." (1792-1868)	Rossini
Der Wanderer	Schubert
Wohin?	Schubert
Der Erbkönig	Loewe
Edward	Loewe
Der Nussbaum	Schumann
Die Rose, die Lilie, die Taube	Schumann
Springtide	Grieg

A Fair Vision.....	Grieg
Mammy's Song (written for Mr. Fanning).....	Harriet Ware
Wae's Me for Prince Charlie (William Glenn).....	Old Scotch
O, Ay My Wife She Dang Me (Robert Burns).....	Louise Ayres Garnett
Scottish Wedding (Robert Burns).....	Old Scotch
The Keys of Heaven (Dance Song).....	Old English
The Last Leaf (Oliver Wendell Holmes).....	Sidney Homer
The Smuggler's Song (Rudyard Kipling).....	Marshall Kernochan
The Mad Dog (The Vicar of Wakefield).....	Liza Lehmann

ALICE MERRITT COCHRAN, Soprano

The Accompaniments by Nina Shumway Knapp

Die Lorelei.....	Liszt
Canzonetta.....	Loewe
Ein Schwan.....	Grieg
Gretchen am Spinnrade.....	Schubert
Feldeinsamkeit.....	Brahms
Der Gartner.....	Hugo Wolf
Morgen }.....	Richard Strauss
Zueignung }	
Les Larmes, from Werther.....	Massenet
"Purquoi Rester Surlette?".....	Saint-Saens
Chant du Papillon.....	Spohr
Sur l'Eau.....	Hue
Chant de Bacchante.....	Bemberg
Bohemian Cradle Song.....	Smetana
Love's in Town.....	Abram Ray Tyler
From the Land of the Sky-Blue Water }	Charles Wakefield Cadman
The Moon Drops Low }	
Will o' the Wisp.....	Charles Gilbert Spross
Wind and Lyre.....	Harriet Ware
Ecstasy.....	Walter Morse Rummel

ARNE OLDBERG, Pianist

DAY WILLIAMS, Violoncellist

Sonata, Op. 32, Piano and 'Cello.....	Saint-Saens
Mr. Oldberg and Mr. Williams	
"Kol nidrei".....	Max Bruch
Mr. Williams	
Sonata, Op. 28.....	Oldberg
Mr. Oldberg	
(a) Waldesruhe.....	Dvorak
(b) Arlequin.....	Popper
Mr. Williams	

ARTISTS' SERIES (Programs by the University String Quartette)

Harold E. Knapp, First Violin	George Dasch, Second Violin
Alfred G. Wathall, Viola	Day Williams, Violoncello

CHAMBER MUSIC RECITAL

Quartette, Op. 95.....	Beethoven
Divertimento, for Violin, Viola and 'Cello.....	Mozart
Quartette in D flat, Op. 15.....	Ernst von Dohnanye
(First performance in this country)	

CHAMBER MUSIC RECITAL

The Quartette, assisted by Professor Arne Oldberg, Pianist

Trio for Violin, 'Cello and Piano, Op. 99.....	Schubert
Quartette in D flat, Op. 15.....	Ernst von Dohnanye
(Repeated by request, from concert of January 31)	

CHAMBER MUSIC RECITAL

The Quartette, assisted by

Mr. Melvin Martinson, Violinist

Mr. Charles Elander, Violist

Quartette in C major.....Mozart
 Quintette, Op. 111.....Brahms
 (For 2 Violins, 2 Violas and Violoncello)

FACULTY CONCERTS

MISS ODILE GODDARD, Organist

MR. WALTER ALLEN STULTS, Basso

ToccataBach
 Recit., "For, Behold Darkness Shall Cover the Earth" }Handel
 Aria, "The People That Walked in Darkness" }
 Andante, from Third Symphony.....Brahms
 Aria, "It Is Enough".....Mendelssohn
 Choral Preludes—
 (a) "O, Lamb of God" }Reger
 (b) Jesus' Suffering and Death }
 AutumnLyon
 "The Ninety and Nine".....Campion
 "Like as a Hart".....Allitsen
 "Invictus".....Huhn
 Intermezzo, Op. 117, No. 1.....Brahms
 Allegro, from Fifth Symphony.....Guilmant

MISS ALTA MILLER, Soprano

Accompaniments by Miss Winifred Hull of the Class of 1902

StandchenSchubert
 Who Is Sylvia?.....Schubert
 The Soldier's Bride.....Schumann
 She Is Thine.....Schumann
 Der Gartner.....Wolf
 ZueignungStrauss
 Four Gypsy Songs.....Dvorak
 I Chant My Lay
 Silent and Lone
 Songs My Mother Taught Me
 Tune Thy Strings, O Gypsy
 RomanceDebussy
 Le Soir.....Thomas
 Chanson a la Lune.....Dalcroze
 Dites-moiNevin
 Le coeur de ma mie.....Dalcroze
 Chinese Prayer Song.....Garnett
 'Twas April.....Nevin
 Christmas Carol.....Gaynor
 Rose Rhyme.....Salter
 My Lady Chlo'.....Clough-Leighter
 Will o' the Wisp.....Spross

WALTER ALLEN STULTS, Basso

The accompaniments by Mrs. Truman Aldrich, Jr.

1. With Joy the Impatient Husbandman—From the Seasons.....Haydn
2. a. VittoriaCarrissimi
 b. WaldeinsamkeitReger
 c. Das Kraut Vergessenheit.....Hildach
 d. VerratBrahms
 e. Vergebliches Standchen.....Brahms
3. a. Meet Me by Moonlight.....Wade
 b. Young Tom O' Devon.....Russell
 c. Highland Melody.....Old Scotch
 d. RoundelayLidgley

4. a. Absent Tirindelli
- b. Invictus Huhn
- c. Retreat LaForge
- d. Bedouin Love Song..... Chadwick
- e. The Bells..... Debussy
- f. Twelve Days of Christmas..... Austin

MISS NELLIE BEULAH FLODIN, Pianist

- Ballade, G minor, Op. 23..... Chopin
 Etudes Chopin
 (a) G sharp minor, Op. 25, No. 6
 (b) C minor, Op. 10, No. 12
 Scherzo, E major, Op. 54..... Chopin
 Prelude, Op. 45..... Chopin
 Prelude, Op. 28, No. 23..... Chopin
 Polonaise, D minor..... Chopin

CHARLES J. HAAKE, Pianist

- Intermezzo, Op. 4 (IV, V, VI)..... Schumann
 Novelette, Op. 21, No. 8..... Schumann
 Et la lune descend sur le temple qui fut..... Debussy
 Jardins sous la pluie..... Debussy
 La Cathedrale en engloutie..... Debussy
 Caprice Sganarelle, Op. 48, No. 6..... Schuett
 Choeur des Derviches Tourneurs..... Beethoven-St. Saens
 "Du bist die Ruh"..... Schubert-Liszt
 Barcarolle, G major (No. 4)..... Rubinstein
 Erl Koenig..... Schubert-Liszt

ALUMNI CONCERTS

MISS MARY MARSHALL, Pianist, of the Class of 1906

MISS JULIA MARSHALL, Violinist, of the Class of 1906

- Fantasie—F sharp minor, Op. 28..... Mendelssohn
 Miss Mary Marshall
 Concerto—D minor..... Bruch
 Miss Julia Marshall
 a. Air de Ballet..... Massenet
 b. Barcarolle Liadow
 c. Papillons, Op. 2..... Schumann
 Miss Mary Marshall
 Faust Fantasie..... Wieniawski
 Miss Julia Marshall

MISS LEITA MURDOCK, Violinist, of the Class of 1910

MISS MAE ISABEL SMITH, Accompanist, of the Faculty

- Symphonie Espagnole, Op. 21..... Edouard Lalo
 Elfentanz, transcr. Halir..... Popper
 Ave Maria, transcr. Wilhelmj..... Schubert
 Barcarolle, transcr. Remenyi..... Schubert
 Aïra Russes, Souvenirs de Moscou..... Wieniawski
 Concerto in D minor, Op. 22..... Wieniawski
 Romance
 A La Zingara

MRS. FREDERIC C. WOODWARD, Pianist, of the Class of 1899

- Toccata and Fugue, D minor..... Bach-Tausig
 Air from Orchestral Suite..... Bach-Parsons
 Symphonic Etudes..... Schumann
 A. D. 1620..... MacDowell
 Jardins sous la pluie }
 Le petit Berger } Debussy
 Arabesque }

Etudes	Chopin
Op. 10, No. 4	
Op. 10, No. 6	
Op. 25, No. 2	
Marche Militaire.....	Schubert-Tausig

STUDENT CONCERTS

MISS IRENE ADLER, Soprano, of the Senior Class
MISS ESTHER WARD, Accompanist, of the Class of 1910

Vorborgenheit	Wolf
Frulingsglaube	
Der Wanderer	} Schubert
Haidenroslein	
Meine Liebe ist Grun.....	Brahms
A Fors e lui.....	Verdi
Voi che Sapete.....	Mozart
Si Mes Vers.....	Hahn
Bergere Legere	Wekerlin
Down in the Forest.....	Ronald
The Passing Cloud.....	Leoni
Like the Rosebud.....	La Forge
The Top	Gaynor
Chrysanthemum	Salter
Provençal Song	Dell'Acqua

MISS LILLIAN HUMFREVILLE, Organist, of the Senior Class

Prelude and Fugue, A minor.....	Bach
Fifth Sonata	Gulimant
Canon, B minor.....	Schumann
Grand Fantasia, The Storm.....	Lemmens
Toccata	Boellmann
Scherzo	Gigout

MISS ETHEL MAY WRIGHT, Contralto, of the Senior Class
MR. ELIAS A. BREDIN, Accompanist, of the Class of 1905

Widmung	} Schumann
Die Lotusblume	
Volksliedchen	
To Be Sung on the Water	} Schubert
Death and the Maiden	
The Trout	
Gavotte, Mignon	A. Thomas
Kashmiri Love Song.....	Amy Woodforde Finden
In My Native Village.....	Hildach
The Robin Sings in the Apple Tree.....	MacDowell
When Maidens Go a-Maying.....	Edward German
"A White Dove on a Thundercloud".....	Sheldon B. Foote
	(Of the Senior Class)
From the Land of the Skyblue Water	} Cadman
The Moon Drops Low	
A Disappointment.....	Harris
Dream o'Day Jill.....	Edward German

MISS GENEVIEVE ELLEN SWEET, Pianist, of the Senior Class

Assisted by

MISS MADGE WILLSON, Violinist

Concerto, D minor.....	Mozart
I. Allegro (with Reinecke Cadenza)	
(Second piano part played by Charles J. Haake)	
Romance in F major.....	Beethoven
Prelude, D major.....	Bach
Bagatelle, Opus 33, No. 1, E flat.....	Beethoven

Arietto di Balletto.....	Gluck-Joseffy
Humoresque, G major.....	Rachmaninoff
Concerto for violin (Composed in 1760).....	Nardini
Serenade of the Doll.....	Debussy
Nocturne, Opus 27, No. 2, D flat }	Chopin
Valse, Opus 42, A flat }	

MAURICE LEWIS SEAMAN, Pianist, of the Senior Class

Prelude and Fugue, A minor.....	Bach-Liszt
Sonata, Op. 31, No. 2.....	Beethoven
Two Etudes	Chopin
Concerto, E flat.....	Liszt
Second piano part by Professor Oldberg	

MISS GERTRUDE CARTER, Pianist, of the Senior Class

Assisted by

MISS LEITA MURDOCK, Violinist, of the Class of 1910

Praeludien	Schuett
(1) Feierlich, (2) In landlichen character, (3) Pathetisch, (4) In burlesque Ton, (5) Ruhig, (6) Mit Grazin, (7) Traumerisch, (8) Marhig und frisch.	
Italian Concerto	Bach
Ave Maria	Schubert-Wilhelmj
Russian Airs	Wienlawski
Etude, Op. 25, No. 2 }	Chopin
Berceuse }	
Etude, Op. 10, No. 12 }	Schumann
Concerto in A minor Allegro.....	
Second piano part by Professor Oldberg	

MISS ELIZABETH A. MULHOLLAND, Contralto, of the Senior Class

MISS MAE ISABEL SMITH, Accompanist, of the Faculty

The Secret	Schubert
The Rose and the Lily, the Sun and the Dove.....	Schumann
Lassie with the Lips so Rosy.....	Franz
For Music	Franz
In the Woods.....	Franz
O Rest in the Lord.....	Mendelssohn
Far Across the Desert Sands }	Woodford-Finden
Where the Abana Flows }	
Allah Be with Us! }	
Her Rose	Coombs
Little One A'cryn'.....	Speaks
Woodland Croon Song.....	Clutsam
A Red, Red Rose.....	Hastings

MISS EVA EMELINE PRESTON, Pianist, of the Senior Class

Assisted by

MISS DAISY MELVIN, Soprano, of the Class of 1910

Prelude and Fugue, C major.....	Bach
Sonata, Op. 31, No. 2.....	Beethoven
Traum durch die Dammerung.....	Richard Strauss
Du bist wie eine Blume.....	Schumann
Auftrage	Schumann
Two Etudes	Chopin
Three Miniatures.....	Oldberg
(a) Badinage, (b) Intermezzo, (c) Carillon	
The Call of Radah.....	Ware
As in a Rose Jar.....	Cadman
Carmina.....	H. Lane Wilson
Capriccio brillante.....	Mendelssohn
Second piano part by Professor Oldberg	

MR. SHELDON BURNHAM FOOTE, Organist, of the Senior Class

Prelude and Fugue, D Minor.....	Bach
Largo from New World Symphony.....	Dvorak
In Paradisium {	Dubois
Fiat Lux {	
Andante Cantabile	Dethier
Intermezzo	Hollins
First Sonata	Guilmant

MISS ALMA KATHERINE ADDY, Pianist, of the Senior Class

Concerto, Op. 37, C minor.....	Beethoven
First movement—Allegro con brio	

Orchestral accompaniment on second piano

Sonata, Op. 42, A minor.....	Schubert
First movement—Moderato	
Etude, Op. 25, No. 7, C sharp minor {	Chopin
Op. 10, No. 5, G flat major {	
Rhapsody, Op. 79, No. 2, G minor.....	Brahms
Etude, "If I Were a Bird".....	Henselt
Nocturne, Op. 62, No. 2, E major.....	Chopin
Marche Militaire	Schubert-Tausig

CHRISTMAS CAROLS—ANCIENT AND MODERN

by the

A CAPPELLA CHOIR

PETER CHRISTIAN LUTKIN, Conductor

Assisted by

MISS HEDWIG BRENNEMAN, Soprano, of the Faculty

MISS LEITA MURDOCK, Violinist, of the Class of 1910

Concert tendered to the Faculties of Northwestern University and Members
of the Evanston Musical Club

Old German—In dulci júbilo.....Traditional

Old English { Listen, Lordlings, Unto Me }

{ Good King Wencelas }

{ The First Nowell }

Aria—My Heart Ever Faithful.....Bach

Miss Hedwig Brennenman

Old Bohemian { Hail, All Hail the Glorious Morn }

{ The Angels and the Shepherds }

Old French { Carol of the Birds }

{ Carol of the Flowers }

{ Gascon Carol }

Song—Cantique de Noel.....Adams

Mr. James A. Combs

Russian—A Legend.....Tschaikowsky

Violin { Alt-Wiener Tanzweisen.....Kreisler

{ FountainDavid

{ MenuettBeethoven

Miss Lieta Murdock

German { Lo, How a Rose E'er Blooming }

{ A Christmas Song }

Solo, Miss Ethel Wright

Songs { Christ, the Friend of Children }

{ The Christ Child }

Miss Brennenman

American { A Song of St. Francis }

{ Noel }

English—Sleep, Holy Babe.....Dykes

Belgian—A Joyous Christmas Song.....Gevaert

THE A CAPPELLA CHOIR

Sopranos	Altos	Mr. Foote
Miss Adler	Miss Anderson	Mr. Hamilton
Miss Bass	Miss Carter	Mr. Randall
Miss Coye	Miss Cummings	Bassos
Miss Hoff	Miss Mulholland	Mr. Collier
Miss James	Miss Nelson	Mr. Hall
Miss Jones	Miss Wright	Mr. Leigh
Miss Miller	Tenors	Mr. Lutton
Miss Smith	Mr. Combs	Mr. Russell

ORGAN RECITAL

From the works of Joh. Sebastian Bach

Fugue, E flat major (St. Anne's).....	Mr. Samuel M. Cate
Toccata, D minor.....	Mr. Max Miranda
Fantasia and Fugue, C minor.....	Mr. Irving O. Wyckoff
Prelude and Fugue, B minor.....	Mr. Sheldon B. Foote
Prelude and Fugue, G major.....	Miss Lillian Humfreville

STUDENT ORCHESTRA

The Student Orchestra of the School of Music, consisting of 8 first violins, 8 second violins, 4 violas, 4 'cellos, 1 bass, 2 flutes, 2 clarinets, 2 French horns, 2 cornets and kettle drums, have rehearsed the following works:

Beethoven—Second Symphony in D.
Coriolanus Overture
Egmont Overture
Mozart—G minor Symphony
E flat Symphony
Jupiter Symphony
Symphony in D.
Don Juan Overture
Overture to Marriage of Figaro
Mendelssohn—Scotch Symphony
Schubert—Unfinished Symphony
Haydn—B flat major Symphony
D major Symphony

ENSEMBLE CLASSES

The advanced students in Ensemble Playing have studied the following works arranged for piano four-hand, violin and 'cello:

Beethoven—Five Overtures
Nine Symphonies
Mendelssohn—All Overtures
Mozart—Four Overtures
Eight Symphonies
Schumann—Four Symphonies
Brahms—Four Symphonies
Dvorak—Slavonic Dances
Wagner—Flying Dutchman Overture

And much more of works of the higher class.

GRADUATING CONCERT OF THE SENIOR CLASS

THURSDAY, JUNE 1, 1911

Organ—Prelude and Fugue, A minor.....	Bach
	Miss Lillian Humfreville
Motettes—Gloria Patri }	
O Bone Jesu }	Palestrina
Exultate Deo.....	Scarlatti
The A Cappella Choir	

Piano—Three Miniatures, Op. 27.....	Arne Oldberg	
Badinage—Intermezzo—Carillon		
Miss Eva Emeline Preston		
Aria—My Heart at Thy Sweet Voice (from Samson and Delilah) ..	Saint-Saens	
Miss Ethel May Wright		
Organ—Fiat Lux	Dubois	
Mr. Sheldon Burnham Foote		
Madrigals—Matona, Lovely Maiden.....	Orlando di Lasso	
Come, Sleep	Alfred G. Wathall	
You Stole My Love.....	Macfarren	
The A Cappella Choir		
Piano—Berceuse	}	Chopin
Etude, F minor		
Canzonetta, from Sonata Op. 28.....	Arne Oldberg	
Miss Gertrude Carter		
Song—Das erste Veilchen.....	Mendelssohn	
Aria—A fors e lui, from Traviata.....	Verdi	
Miss Irene Adler		
Piano—Concerto, E flat major.....	Liszt	
Mr. Maurice Lewis Seaman		
Second piano part by Professor Oldberg		

THE SENIOR CLASS OF 1911

Four Years

Diplomas conferring the Degree of Graduate in Music

Alma Katherine Addy.....	Atlanta, Georgia
Irene Adler	Oskaloosa, Iowa
Gertrude Carter	Evanston, Illinois
Sheldon Burnham Foote.....	Parkersburg, Iowa

Diplomas for Musical Proficiency

Selma Marie Bjorgo.....	Thompson, North Dakota
Lillian Humfreville	Waterville, Kansas
Elizabeth Artlissa Mulholand.....	Chicago, Illinois
Eva Emeline Preston.....	Strawberry Point, Iowa
Maurice Lewis Seaman.....	Battle Creek, Michigan
Genevieve Ellen Sweet.....	Evanston, Illinois
Ethel May Wright.....	Wilmot, Wisconsin

GRADUATES IN PUBLIC SCHOOL MUSIC METHODS

Two Years

Merle Ackerman	Monticello, Indiana
Mary Frances Boyd.....	Delphi, Indiana
Blanche Irene Baker.....	Junction City, Kansas
Samuel Melzer Cate.....	Hammond, Louisiana
James Arthur Combs.....	Macon, Illinois
Jacqueline Cummings	Evanston, Illinois
Kathryn Lily Evans	Muscoda, Wisconsin
Cora Daisy Grimes.....	Allerton, Iowa
Iris Marlon Hibbard.....	Galesburg, Illinois
Ella Jacoby	Dundurn, Saskatchewan, Canada
Zella Blanche Moon.....	Evanston, Illinois
Mary Emma Moore.....	Oregon, Missouri
Mary Josephine Rabette.....	Chicago, Illinois
Ruth Irene Saucerman.....	Rock Grove, Illinois
Ina Mabel Shane.....	Syracuse, New York
Susan Sivright	Hutchinson, Minnesota
Ella Marie Waite.....	Delavan, Wisconsin
L. Louese Wheeler.....	Onarga, Illinois

GRADUATES IN NORMAL PIANO METHODS

Two Years

Hazel Eilers Bentley.....	Fort Dodge, Iowa
Marguerite Frances Erzinger.....	San Diego, California
Anna Belle Gostelow.....	Prophetstown, Illinois
Neva Grace Kennedy.....	Coldwater, Michigan
Corinne Moore Patton.....	Catlettsburg, Kentucky
Anne Katherine Suhs	Waupaca, Wisconsin
Bertha Louise Taecker.....	Waterloo, South Dakota
Jennie Remember Woodley.....	Winslow, Illinois

INDEX

Absence from Class Exercises.....	33	Literary Musical Course.....	17
Absence Through Illness.....	40	Literary Studies.....	7, 13, 17
Academy Studies.....	13, 17, 51	Lockers.....	35, 41
A Cappella Choir.....	15, 42	Matriculation.....	35
Advanced Standing.....	10, 11, 48	Methods of Instruction.....	26
Advantages.....	8, 9	Misconduct.....	50
Affiliated Schools and Accredited Schools.....	40	Musical Festival.....	42
Amateur Orchestra.....	32	Music Store.....	50
Appendix.....	57 to 73	Normal Piano Course.....	19
Artists' Recitals and Concerts....	44	Orchestra Practice.....	32
Bachelor of Music.....	15	Organ Practice.....	15, 39
Board.....	45	Physical Culture.....	40
Buildings and Equipment.....	8	Pianos and Organs.....	8, 45
Calendar.....	2	Piano and Organ Practice.....	15, 39
Certificates and Diplomas.....	34	Piano Pedagogy.....	19
Certificate of Performance.....	34	Positions.....	18, 49
Chamber Music.....	44	Post-Graduate Course.....	17
Changes in Registration.....	50	Practice.....	15, 39
Chicago Department.....	25	Preparatory and Children's De- partment.....	39
Chicago Orchestra.....	44	Programs:	
Children's Classes.....	39	Artists' Series.....	64 to 66
Choral Classes.....	31, 32	Faculty Series.....	66, 67
Choral Society.....	41	Festival.....	57 to 59
Chorus and Choir Training.....	31	Public School Methods.....	18
College Studies.....	13, 50	Purchasing Music and Text Books	50
Concert Advantages.....	44	Recitation Hours.....	21 to 26
Conservatory System.....	26	Reduced Fees.....	40
Consultation.....	51	Refunds.....	39
Correlated Studies.....	7	Register of Students.....	52
Courses.....	12	Registration.....	11, 12
Degrees.....	13, 15, 16	Requirements for Admission....	10, 11
Diplomas and Certificates.....	34	Requirements for Graduation....	14 to 16
Dormitories.....	45	Rules and General Information...	50
Drawing.....	18	Schedule of Studies.....	13, 16, 18, 20
Ear-training and Dictation.....	29	Schedule of Theoretical Classes..	21
Electives in College of Liberal Arts	21	Self-Help.....	49
Ensemble, Instrumental and Vocal		Sheet Music and Text Books....	50
.....	15, 31	Sight Reading Classes.....	15, 31
Estimate of Expenses.....	46	Solfeggio.....	15, 29, 31
Equipment.....	8	Solo Classes and Students' Recit- als.....	31
Evanston Musical Club.....	41	Special Students.....	12, 34, 50
Examinations.....	32	String Orchestra.....	32
Faculty.....	4	String Quartette.....	43
Fees and Expenses.....	34, 46	Students' Recitals.....	43
Festival.....	42	Terms and Vacations.....	2
Grades of Scholarship.....	33	Tuition Fees.....	34 to 39
Graduating Exercises.....	71, 72, 73	Thomas Orchestra Concerts.....	44
Graduate in Music.....	13	Unpaid Bills.....	50
Gymnasium Work.....	40	Unsatisfactory Work.....	50
Hospital.....	8	Women's Educational Aid Asso- ciation.....	45
Hours of Classes.....	21 to 26		
Illness.....	40		
Incidental Fee.....	35		



Northwestern University

¶ THE COLLEGE OF LIBERAL ARTS, located at Evanston, in an ideal college community, offers special preparation for the professions, and for pursuits requiring broad training.

¶ THE MEDICAL SCHOOL is one of the oldest, largest, and best equipped. Seven hospitals are open to students. Clinic material is abundant.

¶ THE LAW SCHOOL, the oldest law school in Chicago, offers unexcelled library facilities and special courses that prepare for immediate practice in any state upon graduation.

¶ THE COLLEGE OF ENGINEERING has its own building just completed, beautifully situated, a model of efficiency. Offers courses in all branches of Engineering. Technical studies in a University environment.

¶ THE SCHOOL OF PHARMACY offers a scientific training in Pharmacy, Chemistry, and Drug and Food Analysis. Special courses for Drug Clerks.

¶ THE DENTAL SCHOOL offers expert training in theory and practice. Facilities are unsurpassed. Its clinic is the largest in the world.

¶ THE SCHOOL OF MUSIC affords a scientific preparation for music as an accomplishment and a profession. It is located at Evanston.

¶ THE SCHOOL OF COMMERCE provides instruction in economics, elementary and corporation finance, commercial law and accounting. Many lecturers from business and professional life.

¶ EVANSTON ACADEMY prepares for college, for engineering, for professional schools, and for business.

For information regarding any school of the University address President A. W. Harris, Northwestern University Building, Chicago.



3 0112 105754573

NORTHWESTERN
University Bulletin is
published by the University
weekly during the academic
year at Evanston, Illinois.
Entered at the post office at
Evanston, Illinois, as second
class mail matter under act
of Congress of July 16, 1904

Volume XI Number 37 June 9, 1911